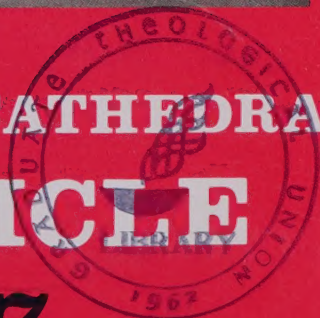




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INTERBURY CATHEDRAL CHRONICLE

1987



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THE FRIENDS OF CANTERBURY CATHEDRAL

First Friend on the Roll:
HER MAJESTY THE QUEEN

Royal Patron:
HER MAJESTY QUEEN ELIZABETH THE QUEEN MOTHER

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The picture on our Front Cover was taken by Miss Lorraine Fitchie,
Assistant to The Steward.

THE CHRONICLE 1987

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EDITORIAL

The first official publication of the Friends of the Cathedral was a report of the first Festival of the Friends on May 19th, 1928, a modest four pages reprinted in fact from the *Kentish Gazette* and circulated to all members. It featured a photograph of the restored Water Tower and an announcement that a new Steward had been appointed in place of Sir Anton Bertram (who had got the Friends going), a lady named Miss Margaret Babington.

Much water has flowed under the Stour bridges since then and even a cursory glance through the Reports and Chronicles which have been issued by the Friends office in the ensuing years show how high a standard was soon attained in the quality of articles and special features which soon became a part of these publications. I hope that this number may, like its predecessors, combine up-to-date news about the Cathedral and especially the work of the Friends as well as serious articles about the history of the Cathedral and its Precincts.

We are fortunate at present in having in Canterbury a number of scholars able and willing to write regularly for the Chronicle; indeed this year I have had to 'stockpile' several articles for next year owing to the 'embarrassment of riches' which have been showered upon me in the form of features for this Jubilee number. And we are also lucky to have in Mr. Ian Haines a splendid photographer who is always willing to supply illustrations to fit any articles or occasions that are reported in this journal.

From time to time we have published sermons by eminent divines preached in the Cathedral, and it is fitting that we should this year print in full the sermon delivered by Dean John Simpson on the occasion of his installation last September.

It is with regret that we have to bid farewell to Canon Donald Allchin who, during his 14-year tenure of the stall of a residentiary canon, has contributed from time to time invaluable book reviews to the Chronicle; he has now left Canterbury for Oxford where he is to inaugurate a new Centre for the study of Christian Spirituality. His many friends in Canterbury wish him very well in this new sphere of activity.

The long list of those who have died recently is a salutary reminder of the need for constant recruitment of new Friends if the work that has been so splendidly done by many who have loved the Cathedral in this life is to continue equally happily and successfully in the next 60 years, as has been the case since the first Friends were enrolled in 1927.

DEREK INGRAM HILL.

ROYAL VISITS TO CANTERBURY, 1986/87

Three Royal visits to Canterbury Cathedral within five months is surely a record for the centuries since the Reformation. But that is indeed what occurred between December 1986 and April 1987.

On 1st December, 1986, Her Royal Highness the Princess of Wales came to lunch with the Archbishop at the Old Palace, after which she attended a spectacular Advent Carol Service in the Cathedral for schoolchildren in the Canterbury and East Kent area. It was good to have amongst the servers and in a special position in the Cathedral forty or more of the Young Friends' group, that Lord and Lady Swinfen have so successfully built up over the past four years.

The second Royal visit, on 20th March, 1987, was that of Her Majesty the Queen and His Royal Highness the Duke of Edinburgh. The Queen had agreed formally to open Cathedral House (11 The Precincts) as the administrative offices of what is now the largest Cathedral enterprise in this country. After unveiling a plaque in the entrance hall, Her Majesty, the 'First Friend' of the Cathedral, met various heads of Cathedral departments, including the Steward of The Friends, Mr. Charles Barker. A walk-about in the Precincts to meet Cathedral staff, King's School pupils, Choristers, and the general public, preceded a private luncheon in the Deanery. Then followed a tour of exhibitions mounted in the Eastern Crypt by the Stained Glass Workshop, the Wall-Paintings Studio, the Stone Masons, and the Bookbinder, in the course of which the Queen was presented with a specially bound copy of Nicholas Brooks' *Early History of the Church in Canterbury*. Evensong was a normal Friday Evensong in Lent, but the Cathedral was packed and a fanfare and processional, composed by Alan Ridout, gave a note of joy and triumph to the whole service. The 20th March will live in our memories as a day of rejoicing and pride, when the Queen was able to see the Cathedral in all its beauty and recognise the great strides that we have taken since her last visit ten years ago.

The final Royal visit was sombre. On 15th April, 1987 the National Memorial Service for the Zeebrugge Ferry Disaster was held in the Cathedral. Leaders of the nation, headed by the Duke of Edinburgh and Princess Anne, came to the Cathedral to commend to God those who lost their lives, and to give thanks for the heroism of the rescuers. It was a moving, harrowing, yet strangely triumphant service.

That the Cathedral was honoured to host so many members of the Royal Family, in these past months, for occasions of both joy and sorrow, is a privilege for which we are grateful.

JOHN A. SIMPSON,
Dean.

SERMON DELIVERED BY THE VERY REVEREND JOHN SIMPSON ON THE OCCASION OF HIS INSTALLATION AS DEAN

CANTERBURY CATHEDRAL—20th SEPTEMBER, 1986

Introduction

To become Dean of a Cathedral with both national and international significance is an awesome and a humbling experience; but the presence here today of so many friends from Canterbury itself, the diocese and county, other parts of the United Kingdom and the Continent, and the United States and many other parts of the world, is encouragement indeed as I begin this ministry. Never have Cathedrals been more important in the life of the Church. People are drawn to Cathedrals in their hundreds of thousands—in the case of Canterbury, in their millions—as pilgrims, as tourists, as men and women seeking, they perhaps know not what. This places Cathedrals in the forefront of mission, without even asking to be so placed. But, this is where we are, and at the outset of my tenure of the Deanery of Canterbury I want to say how I see the role of a Cathedral in this situation.

A Vision of God

The fundamental reason for the existence of any Cathedral is to give men and women a vision of God, and if that is not happening it has betrayed its whole reason for existence. The life of the Cathedral must revolve around the performance of the complete liturgy of the Church for the Christian Year. It is this that the building is there to sustain; it is this that the music and all the artistic elements are there to enhance; it is this that, in the deepest possible way, creates the vision of God. The implications of this are of course enormous. It implies a responsibility to reflect the complete liturgical tradition of the Church—the Prayer Book and the Alternative Service Book, and giving space for freer forms and the forms of traditions other than Anglican. It implies a commitment to maintain the music tradition of the Church, as well as a commitment to encouraging new music. It implies, too, that whilst we welcome all who come, for whatever reason, our desire and our endeavour is that God may somehow be conveyed to them, whether in the silence we seek to achieve in certain parts of the Cathedral or in the intimacy of a Eucharist in a side chapel smaller than any parish church, or in all the splendour and ceremonial of a great service.

A Vision of the Gospel

A vision of God involves too a vision of the Gospel. Most places of pilgrimage, such as Canterbury, have some special facet of the Christian Good News to reveal. Ours is the facet of martyrdom—supremely the martyrdom of Thomas Becket—but do not forget Alphege and Thomas

Cranmer and William Laud, and of these four, three perished in conflicts over power, and freedom of conscience, and Christian values over against those of the world. But to have martyrdom as the facet of the Gospel which this place displays is privilege indeed, for martyrdom speaks of faithfulness to death being the gateway to resurrection and new life. Martyrdom is not just suffering for some noble cause: it is treading the way of Christ, and as such it exposes the heart of Christianity, which for every adherent involves a death to self, to evil, so that a new being, a new life may emerge. Ours is the responsibility to unveil this by symbol and by word to all who may pass by. Many of you will have seen the restored Altar of the Sword Point, at the place of Becket's death: an altar, symbol and place of the Christian Eucharist, memorial of the death and rising of Jesus Christ; it is surmounted by swords, symbol of the means by which a man committed to Christ met his death; and all grouped about an empty cross, symbol of a risen Christ who conveys new life. To unveil the meaning of this is our endeavour.

A Vision of Community

A vision of God, a vision of the Gospel—we are here too to convey some vision of community. Since the Reformation, Cathedrals have not been very successful at doing this, and yet it is a part of their function. Unlike a parish church we have no parish. Our congregations are eclectic and rightly so. But, nonetheless, we are a community of men and women, and children—some clerics, most lay—we are committed to the care and work of this place—a community of some nine hundred persons, if you include the School. As any resident in Canterbury will vouch, this Precinct forms an institution that cannot be ignored! What, however, is important, is that this institution reflects something of what Christian community is about—caring, supportive, striving for a unity, willing to sacrifice itself for the good of a wider community. After this service, there will take place in the Chapter House a ceremony which goes back many centuries in history, and in which representatives of the various elements in the Cathedral community, the Foundation, will express their personal commitment to this community, in terms of loyalty to the Dean. This ought to be no mere formality: it is the community declaring something about itself and its willingness to serve—serve city and county and diocese, and the wider Church of Christ. This community cannot and must not live to itself—it must clearly be seen to be serving others.

A Vision of the Universal

A final vision I would mention is that here men and women ought to gain a vision of the universal, the universal Church, the unity of mankind that rightly is the deep craving of all men and women of good will. We are the Cathedral of a diocese, and we have a role to help parishes rise beyond their parochialisms, not just through the building and its worship, but by being a centre in which they are introduced to wider ideas of faith and society, Christian responsibility. But we also have a

national role as the cradle of English Christianity and, on top of this, we are the Mother Church of a world-wide Communion. We who have lived here are all too conscious of this. With another Lambeth Conference to be held in Canterbury in two year's time, it is my hope that in addition to being good hosts to the Bishops of a worldwide Church, we can also see placed in this Cathedral some symbol of its position as the Mother Church of the Anglican Communion. At the moment there is none. But the presence of such a symbol could play a part in giving men and women a vision of what is universal.

Conclusion

A vision of God, of the Gospel, of community, of the universal. As I have been preaching this sermon, a text has been running through my mind. It is a statement in the Book of Proverbs, in the Authorised Version: "Where there is *no* vision", and the word used for vision is linked with the Old Testament word for prophecy, meaning a glimpse of God and what he wants in and for the world now. "Where there is no vision, people perish". May it please God that this place and its community give to people "vision".

BOOK REVIEW

As a follow-up to the celebrations last year marking the nine hundredth anniversary of the compilation of Domesday Book, the Canterbury Archaeological Trust has published a charming booklet (at the modest cost of £2.50), written by Tim Tatton-Brown. It is called *Canterbury in Domesday Book* and describes the City in late Anglo Saxon and then in Norman times, with surveys of areas of land held by the King, the Archbishop and his monks, St. Augustine's Abbey and the great magnate Bishop, Odo of Bayeux. It is illustrated by drawings from the Bayeux Tapestry, and pages from Domesday Book, as well as maps and plans and reconstructions of Lanfranc's Cathedral, Canterbury Castle, etc. Excellent value and compulsive reading for any one interested in the history of our City at a very important period in its development.

DEREK INGRAM HILL.

LITURGY AT CANTERBURY, 1927-1987

In my book, *Christ's Glorious Church*, published in 1976, and now sadly out of print, I endeavoured in the final chapters to trace the developments in the life of our Great Church over the last half century. Now more than ten years later, as the Friends celebrate their Diamond Jubilee, it can be seen how much is owed to our 'Noble Company' for the enrichment of worship in liturgy, music and ceremonial both in the Sunday and daily services of the Cathedral as well as in the great festivals and splendid occasions which are so much a part of the life of the place in modern times.

Much money has been made available for the purchase of necessary furniture and ornaments such as new frontals for the High and other Altars in the Church and for sets of processional copes and Eucharistic vestments; and recently, bells in the South West tower and the new organ in the Crypt have been offerings from the Friends, made possible by generous legacies and gifts as well as by the normal subscriptions.

One of the developments of the last decade has been the great adornment of the Liturgical Year with fine music and impressive ceremonial. So Advent opens with a processional service on the first Sunday and closes with the Great Antiphons in the last eight days; Christmas begins with the Blessing of the Crib on the morning of Christmas Eve and a magnificent processional Carol Service in the afternoon which undoubtedly draws the greatest congregation of the year and (since the return of the Marble Chair to its ancient and proper place in 1977) has closed with the Archbishop giving his blessing from that historic seat surrounded by the members of the Cathedral Chapter. The Innocents Day is now inseparable from the Christingle Service and on the Feast of the Martyrdom of St. Thomas the Eucharist is celebrated on the site of the Shrine and great numbers of pilgrims holding lighted candles follow the Archbishop and cathedral clergy to the site of the Martyrdom. The Christmas season ends with a fine processional service at Candlemas.

In Lent in accordance with ancient custom the altars of the cathedral (and its ministers) are vested in the Lenten Array. Most impressive of all are the solemn services of Holy Week beginning with the Procession of Palms from the Chapter House and Cloister into the Nave for the Eucharist and continuing later in the week with the Chrism Service when the Archbishop, surrounded by clergy from all over the Diocese, blesses the holy oils for use in the parishes. Good Friday has its own liturgical service beginning with Mattins, Litany and Ante Communion in the Quire and closing with devotions before a great Cross erected in the Nave. While, most impressive of all, is the Vigil Service on Easter Even, beginning in the darkness of the Nave with blessing of the New Fire and Paschal Candle near the Font, and ending with the Easter Eucharist at the High Altar ushered in with bells ringing, the organ playing, and all the lights available blazing away.

More than at any time in the past four or five centuries the worship of the Cathedral is offered to God as worthily and inspiringly as is humanly possible in a building as glorious in material and architectural character as any in Christendom.

As a Friend who has been associated with the work of our society or organisation from its beginnings sixty years ago, I rejoice in this Diamond Jubilee Year for all that has been accomplished under God in that time. Multitudes who throng the Cathedral year by year admire not only its architectural glories but also testify to the uplifting power of its worship, and that is as it should be, for a cathedral must pre-eminently be a place of which all who come can say thankfully "This is none other than the House of God and this is the Gate of Heaven".

DEREK INGRAM HILL.

WILLIAM URRY MEMORIAL LECTURES

Friends may obtain copies of the first two lectures which have now been published:—

The Monks of Canterbury and the Murder of Archbishop Becket by Sir Richard Southern (1985). £1.50.

Thomas Becket and His Clerks by Professor Frank Barlow (1987). £1.70.

The special price to Friends is £1.00 each (by post £1.30).

Please apply to the Friends' Office, Cathedral House, 11 The Precincts, Canterbury, Kent, CT1 2EE.

SAINT DUNSTAN'S MILLENIUM

1988

OPENING SERVICE AT CANTERBURY CATHEDRAL

19th MAY, 1988

CELEBRATIONS IN CANTERBURY DURING THE SUMMER

DEATHS OF FRIENDS

Recorded with reverence and honour following notification received between March 1986 and March 1987.

Allen, Mr. R. G.	Furness, Mrs. T. (C.C.T.)
Barker, Miss C. M.	Gillies, Dr. J. S.
Barnard, Miss J. C.	Gooch, Miss B. A.
Barnes, Major W. A.	Harding, Canon J. A. (B)
Baron, Mr. L. D. A.	Hardy, Major A.
Barry, The Rt. Revd. F. L.	Hale, Mrs. R. W.
Beck, Mr. D. R.	Hamilton, Mrs. H. S.
Briscoll, Mrs. I. G.	Harrington, Mrs. E.
Brookes, Mrs. A. J.	Harrison, Lt.-Cmdr. G. W. R.
Broome, Lady	Henning, Revd. R. (D)
Campbell, Mr. L. C. (C.C.T.)	Holman, Mr. F.
Carr, The Revd, J. D.	Howard, Mrs. U.
Catty, Mrs. E. D.	Johns, Mrs. M.
Challis, Mrs. C.	Kendall, Mr. J. W.
Chaloner, Mrs. E. J.	Killby, Mr. G. C.
Clark, Miss C. M.	Knight, Mr. J. H. H.
Clarke, Mrs. T. A.	Lewin, Mr. F. A.
Cluff, Miss N. E. M.	Lewis, Mrs. M. E.
Cluff, Miss S. G. M.	Lloyd, Mr. M. (C.C.T.)
Collard, Mrs. F. A. (B)	Loxton, Mr. S. H.
Collins, Mrs. V. L. R.	Marsh, Mr. R. J.
Colver, Mrs. I. M.	Martin, Mr. A.
Cowan, Dr. E. H.	Mawson, Miss M. I.
Crews, Mr. S. K.	Middleton, Mr. C. R.
Davidson, Mrs. L. M.	Moore, Mr. H.
Davis, Miss V.	Pickford, Miss G. L.
Dawson, Mrs. M. L. (B).	Pitts, Mr. F. J. (B)
Dawson, Mr. W. H. R.	Platt, Miss G.
Dawton, Mr. H. P.	Ponsford, Mrs. M.
Dimond, Mr. E. K.	Ray, Mrs. V.
Dunbar, Lt.-Col. W. H. G.	Revell, Mr. F. A.
of Kilconzie	Richards, Miss E. O. A.
Duncanson, Mrs. J. D.	Rusack, The Rt. Revd. R. C.
Durbin, Mr. J.	(C.C.T.)
Dwinnell, Mr. W. S. (C.C.T.)	Sargent, Mr. E. B. R.
Dyson, Miss E.	Sinclair, Miss G. M.
Empson, Lady	Smith, Mr. and Mrs. G. S.
Fisher, Lady Rosamund	Smith, Mrs. J. R.
Friday, Mr. V. F.	Solly, Miss A. M.

DEATHS OF FRIENDS—(continued)

Spencer, Mr. T. D.	Walters, Mrs. A. E.
Stanton, Mr. W. L. (B)	(C.C.T.)
Stickland, Miss L. I.	Ward, Miss Y. S. K.
Teale, Miss A. D.	Wedel, Mrs. T. O. (C.C.T.)
Thiebaud, Mlle. M. L.	Whitaker, Mrs. W. M.
Thornburg, Mr. T. S.	Williamson, Mr. S. (D)
Tuke, Miss J. D. (D)	Winter, Miss H. G. R.
Turner, Miss A. T.	Wyatt, Mrs. W. A.
Voigt, Mr. F. H. (B)	

(B)—Bequest. (D)—Donation in memory.
(C.C.T.)—Canterbury Cathedral Trust in America.

ALFRED DELLER, 1912-1979

On May 31st, 1987, at Evensong, a memorial to Alfred Deller, most distinguished of counter-tenors, will be dedicated in the south quire aisle. This will be the first memorial to a musician in Canterbury Cathedral since Orlando Gibbons was commemorated in the nave. But Gibbons was memorialised only because he chanced to die in Canterbury. Alfred was a lay clerk of the Cathedral from 1940-47; and, this being a period covering that of the second world war, the unearthly beauty of his voice, raising our minds above the fears and hardships of the moment, was all the more telling in its effect. For Precentor Joseph Poole, engaged upon the task of transforming half a dozen small boys and five lay clerks, the remnants of a choir evacuated to Cornwall for the duration, into what was to be described by critics in 1945 as the finest Cathedral choir in England, Alfred was both a close personal friend and an invaluable assistant. But courage was required of him in those early days. As a conscientious objector, dividing his time between the Cathedral and work at the hospital and on a local farm, he was already in a vulnerable position. What was later described as his 'singularity of voice' caused strangers to turn and look at him in astonishment. The counter-tenor sound was virtually unknown. Solely as the result of Alfred Deller's powerful influence, it would eventually be restored to its rightful status as the proper vehicle for the works of the seventeenth century giants of English music: 'Suddenly there was Purcell again', as Sir Michael Tippett declared of Alfred's debut after the war.

So, during those war years, Alfred appeared to us, not as the outstandingly poised and sophisticated figure he was later to become, but as a somewhat diffident young man, with what his friend, the rector of St. George's, described as an 'El Greco face'. Born at Margate on May 31st, 1912, the son of a former army physical trainer, he always regretted the inadequacy of his academic education; though not, I imagine, the lack of formal musical training—which simply meant that he developed his own personal technique in serene independence and fully justified self-confidence. From Canterbury, he went on to St. Paul's, until growing fame necessitated devoting his time and energies to a wider stage. In 1950 he founded the Deller Consort; in 1963 the annual Stour Music Festival; in 1971 the Deller Academy in Provence; all three of which have been ably carried on by Mark, his musician son. In 1970 he was awarded the O.B.E. Tours in many parts of the world won him the adulation of the musical public, but sapped his strength, resulting in the heart condition of which he died, while adjudicating a musical festival at Bologna in 1979, at the age of 67.

Each single human soul
is a pure sound
issuing from the mouth of God.
That sound is never silenced
but spreads in great rings of returning
to Him on whose breath it came forth
at the fair world's awakening.

LOIS LANG-SIMS.

STEWARD'S REPORT

Her Majesty the Queen graciously opened Cathedral House on 20th March and provided the picture for our Diamond Jubilee front cover.

On being presented to the First Friend on our Roll, I was able to report that much of the work on Cathedral House had been made possible by a grant by the Friends of £45,000. The Duke of Edinburgh commenting favourably on our tie and badge, suggested other items of clothing with the Friends motif would be a good idea. We have therefore provided for the ladies some polyester headsquares in navy or maroon which are available from the Friends Office priced £5.50 (plus £1.00 postage and packing).

The installation of John Simpson as our Dean on 20th September was the highlight of 1986. The Trustees of the Cathedral Trust in America joined us in strength for the occasion and with their Patrons, the Archbishop, Lord Coggan, Lady Astor and Mrs. Dale Owen, entertained the Dean to lunch right royally in St. Augustine's Refectory the day before.

In October, with my wife Pamela, I visited the Trust in Washington where we received the famed American hospitality and friendliness which gave us an experience of a lifetime.

Their Founder and Chairman, Sam Belk III, has visited us in Canterbury 43 times in the last six years!!

Our visit certainly strengthened the ties between us. We appreciated the problems of encompassing such a vast country, and look forward to meeting some of them in August.

A group from the Canterbury Cathedral Trust in America will then be spending four days in Canterbury as part of a Benedictine Pilgrimage in Europe.

This year we have agreed to finance:—

- (1) "Bad Weather" porches for the South and South West Doors. The first of these has been a boon to those on the Friends' Desk.
- (2) An Exhibition area for Howley Harrison Library—now opened.
- (3) A Seminar Room and new shelving for the Cathedral Library.
- (4) The Carpeting of the Quire.
- (5) Improved Security for the Crypt Treasury.
- (6) A new Organ for the Eastern Crypt. (An article by Mr. Chapman appears elsewhere).

The exciting plans for replacing the statue of Christ over the Christ Church Gateway continue to make progress. In our Autumn News Letter more details will be available with a picture of the proposed statue.

The Council of the Friends have decided that our minimum Subscription should now be £5.00. Details of Friends Day to be held on Sunday, 19th July, 1987, are enclosed. I look forward to seeing you then.

We are visiting Gloucester from 11th-13th September. Programme details are available from Pamela Barker on request.



DEAN'S INSTALLATION LUNCH

Lord Coggan, Lady Astor, The Steward, Lady Coggan, Sam Belk III, Mrs. Owen, Mrs. Ruth Simpson, The Dean, The Lord Archbishop, Milo Coerper.
(Photo by courtesy of the 'Kentish Gazette')

The Cathedral Open Evening this year will be on Thursday, October 8th, 7.00-9.00 p.m. Following the success of our Christmas Card we have produced an Easter Card. It is a detail from the Bossanyi Peace Window in the South West Transept. Copies are available from the Friends Office, price 30p plus postage, 1-25 cards 50p extra, 100 cards £1.00 extra. For those for whom this news comes too late for Easter this year, the cards are also available as notelets.

It is gratifying to report that 60% of those on the First Pilgrimage to link Canterbury with St. George's Cathedral in Jerusalem are Friends. By the time they return I'm sure the tally will be 100%. The next Pilgrimage in 1988 will be accompanied by the Dean, from Tuesday, April 19th to Tuesday, 3rd May, 1988.

Please note Cathedral House telephone number is now Canterbury 762862.

Because 1988 brings the Lambeth Conference to Canterbury in July, Friends Day has had to be brought forward to **Saturday, 4th June.**

Thanks to June Lennox we have arranged a series of lectures in Theodore at 19.00 hours by speakers from the Victoria and Albert Museum. Tickets are available from the Friends Office, £1.50 each (limited to sixty persons).

October 16th Dr. Ashley-Smith (Keeper of Conservation)

October 30th John Larson (Sculpture).

November 13th John Wagstaff (Prints, Drawings and Water Colours).

November 27th John Kitchen (Furniture and Woodwork).

December 11th Marion Kite (Textiles).

The amount of help so freely given by the many Friends on the Desk and in the Office is overwhelming. I am grateful to you all and to Lorraine Fitchie who manages the Office so admirably.

God bless.

CHARLES BARKER,
Steward.



New Crypt Organ

NEW CRYPT ORGAN

The new organ for the Crypt has been designed and built by F. H. Browne & Sons (Organ Builders) of Ash, Canterbury, who were established in 1871 and have built many organs in the City and South East England. It was given by the Friends.

It has two manuals and pedals and its specification is as follows:—

Manual I

Stopped Diapason	8
Principal	4
Nazard	$2\frac{2}{3}$
Super Octave	2
Tierce	$1\frac{3}{5}$
Mixture	II

Manual II

Open Diapason	8
Stopped Diapason	8
Flute	4
Quartane	II

Pedal

Bourdon	16
Principal	8
Bass Flute	8
Octave	4
Sext	II
Fagotto	16

Couplers

Manual I to Pedal
Manual II to Pedal
Manual II to Manual I

The instrument has been specially designed both physically and tonally for its situation. It will be possible for it to be sited either in the Eastern Crypt (where it will be placed initially) or in the Undercroft, where limited headroom faced the builders with a considerable challenge in achieving a satisfactory combination of layout and appearance.

Tonally the organ has been planned as an instrument both for the lively, varied and effective accompaniment of the services and for the realisation of the standard organ repertoire associated with them.

It contains 401 speaking pipes of both metal and wood, all of which are contained within a Swell Box which not only increases the dynamic spectrum of the instrument and focuses the tone into a coherent whole, but also provides very necessary protection from both dust and vandals when not in use.

The organ is quite self-contained within its oak case which also contains the blower and wind system and modern solid state electronic controls for the action.

The attached drawstop console is fitted with adjustable thumb pistons which control all the stops on the organ.



THE YOUNG FRIENDS OF CANTERBURY CATHEDRAL

1986/1987 PROGRAMME

- April 1986** Visit to Chartres, Chateau De Maintenon, and a brief tour of Notre Dame de Paris. Once again we are indebted to Mlle L. Bigand for her arrangements on our behalf in France.
- May** Canon D. Ingram Hill took the Young Friends on a Walking Tour of Medieval Canterbury.
- June** Some Young Friends attended the Canterbury Christian Council Barbecue in the Water Tower Garden.
- July** Two weekend visits by Young Friends to the Winchester Domesday 900 Exhibition. The first group stayed at Malshanger House, Near Basingstoke.
The second group stayed at King Alfred's College, Winchester. We attended Choral Matins at Winchester Cathedral and were given a most interesting tour of the Cathedral by a Member of The Friends. We also had a most enjoyable afternoon at The Hospital of St. Cross.
- October** Young Friends Barbeque, Dene House.
- November** Naomi Linnell and Helen Paterson combined to give a talk on the Origins of Printed Books and a slide presentation of Monastic findings at St. Alban's Cathedral.
- December** Barry Rose led 58 Young Friends in singing carols in The Precincts. £60 was raised for Dr. Ruth Coggans' Womens Hospital, Bannu, in the North West Frontier Province of Pakistan.
After Carol singing we all gathered at IID The Precincts for Fruit Punch and Mince Pies.
- February 1987** Michael Harris showed us the Organ Pipes in the Triforium and explained how they are operated, and Andrew King then gave a short organ recital.
- March** June Lennox took 20 Young Friends around the Cathedral and explained some windows in great detail. We hope to visit the Stained Glass Studio later in the year.
- April** We look forward to a weekend visit to York, visiting the Minster, The Jorvic Exhibition and Castle Howard.
Looking forward to 1988, we are planning a visit to Moscow and Leningrad for the Millenial Celebrations of Christianity in Russia.

PATRICIA A. SWINFEN.



A detail of the Jesse Window after restoration

PROGRESS REPORT

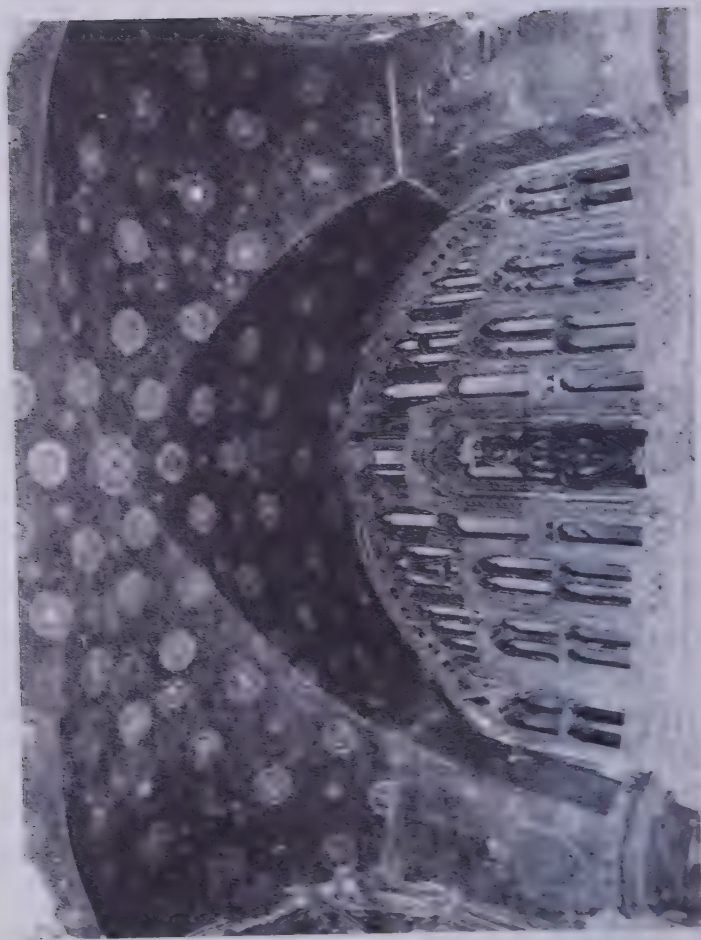
WINDOWS IN THE CORONA

The curtain now hanging at the Great East window provides no very inspiring culmination to the vista of the Cathedral from the West window. However, the Redemption window will be back in place next year in time for the Lambeth Conference. To date we have completed preliminary work on this window—which is to say photography (black and white prints and colour transparency) and rubbings. Rubbing means just that, rubbing heelball over a sheet of paper laid over each panel—just like a brass rubbing. It is these rubbings which provide the pattern for the subsequent re-glazing. Chemical analysis of the corrosion pits is also being undertaken. The original ferramenta and saddle bars still exist and these will be used to hold the external protective glazing. The Redemption window itself will be set in a new aluminium frame to the design of the old.

At the moment we are proceeding with the other of the windows removed from the Corona: the Jesse window. There was a 12th century Jesse window at Canterbury which occupied the same opening as the present one. Fragments survived as late as 1848; there is an anonymous tracing of that date in the Victoria and Albert Museum showing the figure of the Virgin enthroned and crowned and framed in the branches of a vine which she grasps. Our Jesse window is the work of George Austin, a former master glazier at the Cathedral. Possibly he used the fragments still surviving as the basis for his design. Jesse windows are an interesting study in themselves and I recommend *The Early Iconography of the Tree of Jesse* by Dr. Arthur Watson (Oxford, 1934). Austin follows the standard formula as originally established in the Abbey Church of St. Denis in Paris. This is a series of panels framed by the interlacing of a vine sprung from a recumbent Jesse, each panel containing a figure in the genealogy of our Lord and culminating in the figure of the Virgin and her son, with by way of chorus, the figures of associated prophets to either side. The text is Isaiah xi, 1-3. The original Jesse window at St. Denis still survives and there is also one at Chartres. A single figure remains at York.

The Redemption windows neighbour on the other side, the Hemmings window has been cleaned *in situ*. Hemmings was a commercial studio of the 19th century. This presented rather an unlikely problem inasmuch as it was made to look ancient. It was painted all over with black spots to give the appearance of being corroded though, in fact, it is not. Also, if its tone is an accurate reflection of the prevailing tonality, the Redemption window must have been very much more obscured than it is now. Some panels in this window are plainly misplaced and we are discussing the possibility of rearranging them correctly.

JUNE LENNOX.



*Chapel of Our Lady Undercroft
East View/East Bay before conservation*

THE DECORATION OF THE CHAPEL OF OUR LADY UNDERCROFT

At all times, the Chapel of Our Lady in the Undercroft—the heart of the Cathedral—has attracted and fascinated pilgrims and visitors as well as experts, interested in the enigmatic history and the outstanding quality of its decoration.

The most prominent guests recently, Her Majesty the Queen and H.R.H. the Duke of Edinburgh, spent some time in the chapel, where I had the honour to explain the recent conservation tests, which should result in a comprehensive conservation programme.

As the chapel is in constant use, the test areas had to be confined to the lower parts of the piers, which were more accessible without needing permanent disturbing scaffolding.

Already the results are proving of great value to estimate the amount of work, to develop suitable ways of cleaning, consolidation and presentation, and to learn more about the original technique.

The background colour of the vault was always said to be blue. Scott-Robertson writes in 1880: “. . . the vaulting of the Lady Chapel has been exquisitely decorated with colour . . . the ground was of a bright blue and thickly strewn with moulded representations of suns and stars in equal numbers placed alternately”.

Prof. Tristram, in his 1954 published volume on 14th century wall-paintings, describes the vaulting as being “now black in colour, but as appears from remaining fragments, originally a deep blue, with the black as underpainting”. This is after all what one would normally expect, golden stars within a bright blue sky, and indeed, in order to enrich the colour of the subsequently applied blue pigment, and for economic reasons—azurite and especially lapis lazuli were extremely expensive—it was common practice, to prepare the ground with a grey or red colour.

However, the many paint samples, which had been selected from all over the vault and examined as cross-sections at the Courtauld Institute, never showed any trace of blue (apart from the more recent blue retouchings), but always two layers of red.

The preparatory ground has been analysed as Minium—red lead, superimposed with the more precious and once more brilliant Vermilion—sulphide of mercury. Both pigments are not stable. Minium turns brown, and Vermilion turns black, a phenomenon which can also be noticed in the Jesus Chapel.

In that context it is important to note that the colours used in some of the heraldic shields have changed as well: Blue azurite has formed green malachite under the influence of damp, and white lead has superficially turned brown.

In addition to that, there are substantial deposits of dirt, grime, soot and the darkened varnish of earlier treatments.

In a similar way the suns and stars have changed their original appearance. Again I may quote the detailed description of Scott-Robinson: "These ornaments are remarkably elaborate in their formation . . . For each representation of the sun, a large disc of gilding, 8 inches in diameter, was laid over the blue colour; and upon that disc was applied a sun, of 24 inch long triangular rays, radiating from a convex central disc. The figure was moulded in some kind of composition, which still adheres firmly to the gilded plaster. Its colour is gone, so that the rays now appear to be black, and their central disc, red. Probably they had, originally, a glittering silvery surface, reflecting the lights around, as mirrors would do . . .".

Our tracings, which have been accurately drawn by Peter Martindale, proved that all the suns (as well as the stars) were congruent, hence produced by a mould, perhaps in a similar way as described by Cennino Cennini in 1437: "The design is carved out of stone, then the mould is greased with lard or bacon fat and lined with tin foil; a filler—a composition of gesso grasso and size (with the addition of wax?) is used to fill out the impression. The relief is then taken out of the mould and fixed to the wall with resin . . .".

The rays would then be painted with yellow lacquer (to imitate gold), with the spaces between the rays covered with red in the same way as the background, to integrate them and to make the disc shape disappear, which is now clearly recognisable again.

Only small fragments of the tin foil are left—tin has been distinctly analysed by X-ray fraction at the British Museum and so most of the red and gold paint vanished.

The small convex mirrors, which were surrounded by the rays had suffered too. They no longer "reflect the many candles below".

Only a few still give some indication of the original construction. But the use of mirrors, integrated in wallpainting as a special effect, is not unique. The lower church at Assisi, the chapel of Holy Cross at Karlstein Castle and St. Stephen's Chapel at Westminster are other contemporary examples.

The medium of the paint layer has not yet been analysed but appears to be linseed oil, which was also used on the late 15th century St. Eustace painting. This allows the bright illumination of the heraldic shields and also—as we discovered—the early corrective overpainting on some of them. Furthermore it is a simple and durable binder for gold leaf.

Although the vault has never been overpainted like the other vaults in the crypt in the 16th century, and the environmental conditions are stable with only little fluctuation in temperature and relative humidity, it is now in need of conservation. The restoration attempts of the past, especially the application of a wax varnish in the 1930's, has caused discolouration and flaking paint.

The main problem is therefore to remove this thick stubborn layer without affecting the paint, and to retrieve as much as possible of the original colour scheme.

WOLFGANG GÄRTNER.

JUXON'S LIBRARY

With the Dissolution of the monasteries between 1536 and 1540, the great libraries of the English Church were largely swept away. Protestant bigotry burned Popish books, Protestant greed took away beautiful and valuable books, some to the universities of Oxford and Cambridge, some to private libraries in private houses. This concentrated library resources in the universities and in private homes, away from the traditional medieval monastic centres of learning. The new book technology was making available hundreds of new books, most of them costing only a few shillings or pence to buy, well within the resources of the noble, the professional and successful trade, but still beyond the pockets of the vast majority of working people. Priests and scholars of means collected their own private libraries as they always had done, but poor parishes and poor parsons seemed unwilling or were unable to provide any more than the Bible, the Prayer Book and the Homilies—collections of sermons—which the law required each church in England to have available for incumbent and congregation. On the other hand, wills and inventories from the second half of the sixteenth century show that many individuals owned three or four books, or more, often as many or more than their local parish church.

Protestantism puts great emphasis on the individual and personal relationship with God, and an equal emphasis on the responsibility and need for each individual to make his way to God and his own personal salvation. In this, the study of the Bible and the gift of divine revelation through that study of the Scriptures were of paramount importance, and the first enthusiasm for an excitement at this personal searching of the sacred books of Christianity, put an English Bible into many homes, but did little immediately to re-establish the library tradition of the pre-Reformation English church. It is possible that parishes and parish priests were able to borrow books from patrons or from the big houses, but by the end of the sixteenth century efforts were being made to provide parish priests with the intellectual background and stimulus that libraries could provide. School and parish libraries were being founded and the Cathedrals were looking again to their book stocks.

The great monastic library of Canterbury Cathedral had suffered as much as any from the depredations and plunder of the Protestant Reformation. Before 1540 the Library on the floor above the Prior's Chapel would have housed the records of the monastery, the medieval manuscripts and new printed books which the Prior had been given or had bought. Most of the records survived the Dissolution—the continuing administration of the vast lands of the monastery demanded continuity—but most of the literary manuscripts—the Bibles, Psalters, Commentaries, herbals and histories, and all of the printed books disappeared. Many of the manuscripts reappeared in Cambridge, Lambeth or the Royal Library, some of them purloined, or maybe protected from the mob, by Archbishop Matthew Parker, but the pre-Reformation Canterbury printed books have rarely been found and identified.

By 1628, the state of the library of the metropolitan Church of England was so poor that the Dean and Chapter decided that they must

give serious attention to the problem. In a resolution passed at a meeting of the Chapter, 23rd June, 1628: "It was further ordered by generall consent of the Deane and Chapter that every man should do his endeavour to refurnishe the ancient Library of the said Church. And that a book of velume should be provided wherein the names of Benefactors should be registred and that the two uppermost deskes should be instantly fitted for the receipt of such books as shalbe first given to the encouragement of so good a worke". It is interesting that the good canons' concern was matched as it always had been throughout the Church's history by their confidence in the generosity of the faithful who had always needed to shew their faith by works, even in Puritan England.

This renewal of the Library, still housed in the what had been the Prior's Chapel, now the Dean's Chapel of the New Foundation, was rudely interrupted by the English Civil War. Parts of the fabric of the Church were seriously damaged by Puritan fanatics, but the Library escaped harm. Certainly few if any books were given or bought during this period, whether any were stolen or destroyed is not clear. What is quite clear is that the canons and archbishops, appointed at the Restoration of the monarchy in 1660, addressed themselves with considerable effect to the rebuilding and renewal of their Library.

The fifty years following the restoration of the sovereign and of the church established by law were years of great benefaction to cathedral libraries. After 1660, many bishops and Anglican divines made great reparation to Anglican studies and learning by munificent gifts and bequests to their cathedral libraries—Bishop Morley to Winchester, Prideaux to Worcester, Compton to London, White Kennett to Peterborough. Dean Michael Honywood gave the whole of his remarkable library to Lincoln Cathedral together with more than a £1,000 to build and decorate the lovely Wren gallery to house it. Mrs. Matthew gave the library of her late husband, Archbishop Toby, to York Minister; Canon Edward Cotton gaver his books to Exeter Cathedral Library, and Canon George Wheeler his to Durham. The standing and standards of Cathedral libraries had never been higher. The collections of Bibles, commentaries, patristics, history, geography and polemic in the Anglican Cathedrals by the end of the seventeenth century could match any of the great Catholic monastic libraries of the thirteenth and fourteenth centuries.

But these new libraries were of the Protestant tradition. The language of scholarship was still largely Latin and international, but the biblical texts were in Hebrew, Greek or English, and the furious pamphlets upbraiding the Pope, the Papists, the Puritans, George Fox and his Friends were mostly in the vernacular, written in English by and for the English clergy and scholars the libraries had been refounded to serve.

The Library of the Dean and Chapter of Canterbury was similarly rebuilt, refurnished, replenished and reordered. There are two paper leaves pasted into the vellum Donors' Book, which dates from the post-Restoration period. They were perhaps written by one of the residentiary canons some time after 1713. Very briefly in a remarkably chatty style, they summarise the whole story of the Library from 1660 to 1700:

“The most considerable benefactors to the publicke Library in Christ church Canterbury

Dr Juxon Arch-Bishop of Canterbury at his Majesty’s Restauration gave £500 to the Building, Repaying and fitting up the place formerly call’d the Deans Chappell

Dr Warner Bishop of Rochester & formerly Prebendary of this Church gave £500 to make the class’[es] & furnish Books who also erected the fayre Font at the west end of the Cathedrall

Dr Sancroft Arch-Bishop of Canterbury gave Scotus works . . . [etc] and afterwards all the Duplicates in Lambeth Librayry of a considerable number known by the Arch-Bishops arms on the covers of them. He buying as many more for the Library [Lambeth] as they were valued . . .

Dr Gunning Bishop of Ely formerly Prebendary of this Church gave £100 by his Will to the Library wh[ic]h was Layd out in Books . . .

Dr Turner Dean of Canterbury at his Majestys Restauration gave severall Books of Good Value . . . the Bizantine History &c w[hi]ch may be distinguisht as Chaynd.

Dr Hooper Bishop of Bath & Wells & late Dean of Canterbury gave the Annales Francorum & Du Frescne’ Lexicon

Dr Castilion Dean of Rochester & Prebendary of this church gave £10 worth of books out of his Library to this w[hi]ch were plact in it accordingly

Dr Jeferys late prebendary of this church gave £20 out of his library into this . . .

The Lady Chatworth as I remember gave £20 (from Dr Aucher) to buy Books

Sir George Sands after Earle of Faversham gave £20 for Books at Renewing his Lease

Sir Anthony Aucher as I remember gave Theodorets work . . .

In severall places of the Seal Book will be found that we engaged our Tenants upon renewing to give some books to the Library

At other times we have set apart severall summes out of the Fines to furnish out new books for the Library . . .”

Then follows a list of several benefactions, ending with:

“Mr Stephen Hunt Batchelor of Physick gave his Library to the Church in w[hi]ch were a great many Curiositys purposely pruchased by Him a little before His death, most of them philological & criticall & variey of bibliotecque French & severall philosopphicall, & medicall with variety of classical Authors, generally in small volumnes but with them is Caesars Com[m]entaries of Dr Clarks edition Large folio with Cutts & finely bound”.

This entry, short enough in itself, tells a long story. The 1660’s were years of great rebuilding at Canterbury. The Choir was re-established, divine service was returned from the Sermon House of the Commonwealth to the Anglican Choir, the windows smashed by manaical Puritans were replaced, the canons’ houses were cleaned and repaired, the canons’ bowling green was relaid, the queues of poor who gathered daily at the Precints’ gates were fed and succoured, and the Library was rebuilt. The gifts of five hundred pounds apiece from Juxon and Warner

were handsome, and worth together something like £30,000 to £40,000 in the currency of the 1980's, although not as much as Dean Honynwood provided from his private purse to build and furnish the Wren Library at Lincoln.

What was to be known as Juxon's Library, or the New Library emerged from the shell of the old building. The Prior's Chapel had stood at first floor level over the Infirmary Cloister and the Library room had been made over that. The seventeenth century builders retained the thirteenth century West and East walls with their elegant arched doorways. There were three of these: from the Water Tower into the Chapel, from the North East corner of the Chapel into the old monastic Cheker building, and from the East wall of the Chapel into the Prior's Lodging. Between these two ends they built red brick walls and lit the room with large rectangular leaded windows. They kept the staircase entrance within the room from the North East Transept to the West end of the Library, and the bridge from the South East corner leading to the Audit Room beside the Treasury, which stands beside the North Choir Aisle of the Church.

The shell of the building was finished by October 1664. The lead roof would have been the last piece of building work to be completed and the Treasurer's Accounts for 1663-1664 record:

"6 Octob. 1664

Justice the Plom[m]ers account taken in the Chapter & requestd by Mr Somner, lead left in the Plom[m]ery before the lead was cast for the Library five hundred one quarter and twelve pounds of this now left in the Plom[m]ery 1 quarter

So due to the Church from the deane, as layd out for the Library of the churchs lead 3 hundred & 12 pounds".

The single storey brick building above the Infirmary Cloister was complete.

The classes, the bookcases paid for by Bishop Warner of Rochester, must have been installed soon after—there seems to have been little delay in re-establishing the running of the Library; the Treasurer's Accounts 1663-1664: "Decemb the 3d William Sumner To him the parchment booke for benefactors 0-11-0". The bookcases were made of oak, double sided, 6 shelves high, ornamented with moulding and the carved arms of Canterbury. Eight of them remain, standing on the North and South sides of the Library between the windows, making bays on each side of the room in the traditional medieval pattern. In March 1669 the Library Keeper was paid 3-4d "for a paper book to write a catalogue for the Bookes in the Library", books given by the Bishop of Rochester himself and by various other friends of the Cathedral, and the few actually bought by the Dean and Chapter, recorded in the Treasurer's annual Account Books.

Gifts, of course, reflect the tastes and interests of the donors, and very often those individual tastes and interests are themselves a reflection of the concerns of the society of which every individual is a member. The individuals who gave books to Canterbury Cathedral were largely male, clerical, scholarly, upper-class, well educated and well to do—in the case of some, very well to do. This select group of persons was precisely the

same group which was intellectually and practically dominant throughout the Church of England. Poor men, on the whole, were too poor to own more than a handful of books, and too busy working for a bare subsistence for themselves and their families to study and write. Dissenting ministers and their congregations studied and wrote, often with great forthrightness about the Scriptures and against the establishment and the Anglican Church, but they did not give books to Canterbury Cathedral Library. The people who did were probably typical of the educated, clerical upper class patrons of libraries in every diocese and every Cathedral.

Lady Anne Palmer, who was the first benefactor entered in the extant Donations Book, gave volumes from her late husband's library. On July 10th, 1662, the Treasurer paid "a Man 1-0d who packed up and brought Books from the Lady Palmer". Among them were a Ptolemy *Geographia*, a French edition of Plutarch's *Lives*, the Works of Seneca and Peter Heylin's *Cosmographia*. There were also two works on the Council of Trent—seventeenth century England was consumed with interest and worry about the dangers of Popery, and vast amounts of energy, paper and ink were expended on this subject. There was also a three volume French work on natural Theology and a two volume Latin Bible. Meric Casaubon a scholarly canon, son of an even more distinguished scholarly canon, gave twenty-one works including *The necessity of Reformation in and before Luther's time*, *A vindication of the Lord's Prayer*, *A treatise of enthusiasm*, religious enthusiasm that is, *A discourse concerning Christ his Incarnation*, and *An answer to the Author of Sure footing*. All good Protestant stuff, some of it a bit strong to our ecumenically tuned ears, but what the late seventeenth century Anglican Church was largely all about. In the first decade of the eighteenth century Archdeacon John Batteley, who died in 1708, left a very scholarly collection to "Christ Church Library in Canterbury": Rabbi Nathan's Hebrew Concordance, John Scotus Erigena *De divisione naturae*, the Works of Josephus the first century Jewish historian in Greek and in Latin, Samuel Bochart's *Geographia sacra*, the *Acts of the Synod of Dort*, Henry Estienne's Greek Concordance, and various theological and philosophical tracts.

The titles of the books bought with moneys raised from tenants—£40 from Sir Knorton Knatchbull in 1671, £5 from Sir George Chute in 1699, for example—were not always recorded, but a few of the books bought from Canterbury and London booksellers were entered in the Treasurer's Accounts. The earliest reference to money spent on a book for the Library as opposed to buying music and service books for the Choir, was in 1672:

"of the money w[hi]ch the Treasurer rec[eiv]ed this year for Fines. By the account taken & agreed upon Nov. 30 Remained yet undivided £78-11-8.

Deducted the price of a booke appointed for the Library £26-00-00".

Twenty-six pounds was a huge sum of money to spend on one book, and it is a pity that the title was not recorded with the expenditure. In July 1674, the Dean and Chapter spent money to encourage the completion of a book:

“Sent to Dr Morisson, (as by decree in Chapter) to encourage him in his Botanicke Designe, wee being to have his booke for the Library as by his acquittance in print £5-0-0”.

No further buying was recorded until September 1686:

“payd Dr Elyot for Mr Rays 1st vol of the History of Plants £1-2-0 & more at the same time subscription towards the 2nd vol. £0-5-0”. And in November 1689 “p[ai]d to Mrs Burgesse for binding the 2 volumns of Rays Herball £0-7-0”. And in 1690 “Two volumes of the Oxford Historians £1-10-0”.

The purchases before the end of the seventeenth century were apparently very few—but donations had been very substantial and the Library Keeper and his Assistant, both of them working for only a few hours a week in the Library, were probably well occupied with the gifts. But those few purchases were interesting. The botanical books, together with Willughby’s *Birds*, given during the same period by Treasurer Belk, underline the Church’s continuing interest in the natural, created world. One of Canterbury’s loveliest manuscripts, now in the British Library, was a wonderfully illustrated and illuminated twelfth century herbal; one of Canterbury’s greatest treasures now is a thirteenth century bestiary compiled by a monk of Christ Church. One of the Library’s most significant collections today is a long run of herbals and books of natural history published from early in the sixteenth century to late in the nineteenth century. Herbals were also medical books and vital to everyday health, but this concern with the natural world can be seen all around in the Cathedral. There are carvings in wood and stone of birds and beasts, of leaves and flowers. The seventeenth century book-bindings are covered with daisies, and in the great West window, a forlorn Adam digs his garden outside Eden. The gods have always been reflected by their creatures and the canons of Canterbury were subscribing to a tradition as old as time.

Besides buying books, the Dean and Chapter were concerned with caring for their books. Books are like babies, they need to be handled gently but very firmly and should not be dropped on the floor. They need to be clean and dry and have a quiet and secure place in which to sleep. And the rules of the nursery must be clear, sensible and enforced.

After Juxon’s New Library had been completed and furnished in the mid-1660’s, new regulations were drawn up for the care and use of the Library, and approved by the Dean and Chapter in 1669. These Orders were confirmed in Chapter on 16th September, 1670:

“Memorandum also . . . the Orders of the said Library agreed by the Dean and Chapter in the month of October 1669 were revived, read again approved in the presence of Mr Elias Robinson the Library Keeper. And Dr Hardres and Dr Stillingfleet desire and appointed to fix the Desks of the said Library in order to the making of Catalogues for the more easy finding out the said Books”.

The 1669 Orders have since been lost, but presumably they were at least the basis for the Orders agreed upon by the Dean and Chapter at the St. Katherine’s Audit in 1672:

“Memorandum . . . the Orders for the Library were read approved and agreed on by Mr Deane and the whole Chapter and ordered to be

ingrossed faire in parchment and put into a frame and to be hung up in the Library and Mr Keyes and Mr Sargesson appointed to bee Library Keepers and that a Sallary of seven pounds per Annum bee allowed for the keeping thereof to bee paid by our Treasurer”.

As to the orders themselves:

1 That the Library Keeper and his Assistant being chosen out of members of the church doe at their admission oblige themselves in virtue of their oath for their fidelity to the Church and obedience to the Deane and Chapter to the utmost of their power to preserve all the Bookes belonging to the Library from losse or Impairing . . .

2 That two compleate Alphabeticall Catalogues be made by them . . .

3 That once a yeare . . . the Vicedeane and Treasurer visitt the Library and compare the Catalogue kept in the Treasury with the Bookes in each desk.

4 That a Paper Booke be kept . . . wherein whosoever . . . desires to borrow . . . may subscribe his owne name, and the book by him to bee borrowed and the day wherein he takes it forth . . .

5 To the intent that the Bookes may be kept from moulding and the Library from dust that the Library Keeper or his assistant repaire to the Treasurer for coales to burne in the Library . . . and see the Library weekly swept and the bookes wiped once a quarter.

6 That the necessary attendance of the library keeper by himself or his assistant bee on two daies of the weeke Tuesdaies and Thursdaies . . .

7 That none other bee allowed to have keyes of the Library or to borrow any Booke out but the Deane and each of the Prebends; and that none of them nor the Library Keeper or his assistant in any case lend their keyes.

8 That any of the six Preachers or of the Petty Canons or any other Gentleman or any Minister be allowed if brought in by any of the Chapter or by the Library Keeper to studdy there . . .

9 The Library Keeper is allowed when desired to shew the Library to any Stranger or forraigner of quality hee being carefull that no Injury bee done to the Bookes.

10 That the Annuall Standing Sallary bee as heretofore hath beene accustomed Seaven Pound by the yeare . . .

11 That there be reserved to the Deane and Chapter power to add or change or alter any of these orders . . .

12 That neither the Library Keeper nor any other person bee permitted to studdy in the Library by Candlelight, or any time to carry candles or any other lights into the Library; and that when fires are thier made the Library Keeper take care that they bee not left behind”.

These Orders have a curiously familiar sound to them. Canterbury Cathedral Library is kept warm and clean, the books and book cases are wiped and polished two or three times a year. Catalogues are made and the Keeper of Printed Books is accountable to the Dean and Chapter for the safety of its property, and to the Canon Treasurer for the expenditure of the Dean and Chapter's money. Readers and visitors are welcomed to the Library, by appointment only, and under the super-

vision of a canon, the Keeper or her Assistant. No naked lights are allowed within the Library rooms. When I was appointed as part-time Librarian to Lincoln Cathedral thirteen years ago in 1974, I was required to open the Library to members—largely ministers and teachers—on Tuesdays and Thursdays, to catalogue new books, to ensure that members signed their names and put the date and title of their borrowings into a paper book, and to take visitors around the old library. I had to dust the books and scrub the stairs and promise not to lend my keys to any unauthorised person. For these services I was paid £250 a year—perhaps six pounds in money value equivalent to 1674 when Arthur Kay and John Sargenson shared seven pounds between them.

The first Library Keeper of Canterbury Cathedral was Elisha, or Elias Robinson. The Treasurer's Accounts for 1668 record: "Elisha Robinson Bibliothecario £7-0-0". And on March 22nd, 1669: "To Dr Robinson for charcoale for the Library two Sacks 0-4-0"; "To Dr Robinson for a paper Booke to write a catalogue for the Bookes in the Library 0-3-4"; and "To Dr Robinson for a woman sweeping the Library 0-0-6". And so the Library was heated, catalogued and cleaned. There were a number of references to catalogues during the late seventeenth century, but sadly none seems to have survived. Robinson himself did not survive beyond March 1671 when a note was made in the Accounts: "Mar 2 to Mr Robinsons Ex[ecuto]rs for bringing books from Faversham to Canterbury 0-10-0".

Arthur Kay, a Six-Precacher, took over as Keeper of the Library at Midsummer 1672, and regular payments to him were recorded: 1673, "Jan 8 To Mr Key the Keeper of the Library for part of the last yeare beginning at Midsummer when Hee was chosen and ending at Christm[as] 3-10-0". "Aug 16 To Goodwife Darbey for sweeping & washing the Library & wiping the Bookes after the rate of Two shillings p[er] quarter from Christmas to Midsummer 00-04-0". Payments to John Sargenson, a minor canon and Rector of St. George the Martyr in Canterbury, were recorded from the beginning of 1675: Jan 19 "To Mr Sargenson 2nd Keeper of the Library . . . 1-0-0".

In 1674 there had been trouble between the Library Keepers and the Chapter. "7 die . . . 1674. It is agreed and ordered that from this time noe stipend been paid to the Library Keepers until they have returned with a bond according to the orders of the Library and that they bee immediately charged to putt all the articles in execution". We do not know whether the cause of this disciplinary action was a serious breach of the Library rules—had they got drunk on Tuesdays and Thursdays instead of opening the Library to the clergy and gentlemen of quality, or a small storm in the white china cups the Chapter had bought for coffee-drinking in the Audit House. The potential for trouble in the small, closed community that is a Cathedral is enormous. But however, a year later the stipends were being paid again, and the pair continued to work together and keep the Library until Sargenson's death in 1684. In 1688 Kay resigned and the Chapter "agreed that the Library Keepers place of this Church now void by the resignation of Dr Keyes bee conferred on Mr Symion Deverax one of the Minor Canons during the pleasure of the

Deane and Chapter hee giving a bond as formerly to attending according to the orders for which hee is to have the usual yearly salary of seven pounds”.

Deveraux continued as Library Keeper into the eighteenth century, which was to be a period of much more extensive purchase and serious cataloguing. The first printed catalogue, a very laconic Author/Title list, with no places of publication, no dates and no press marks, was set, printed and published in 1743 by the Canterbury printer, James Abree. It recorded some two thousand items. A second printed catalogue was published in 1802, and this contained three thousand six hundred and fifty-six items. The actual number of titles must have been greater than that. Both catalogues included many apparently single items called simply “Tracts”. We now know that one volume on the shelf labelled “Tracts” or “Pamphlets” may contain anything from five to fifty independent works.

The greatest donation in the Library’s history came towards the end of the nineteenth century when the library of Benjamin Harrison, the Archdeacon of Maidstone, was given and bequeathed to the Dean and Chapter. Harrison had inherited and increased the library of Archbishop William Howley, Archbishop of Canterbury during the early part of the century. The eight thousand volumes from Harrison were put into the seventeenth century oak cases, augmented by huge mahogany cases from the Archdeaconry. The Dean and Chapter’s own books had been moved thirty years earlier into a new Library room built to the East of the Cloisters on the site of the medieval Monks Dormitory, a bigger, and so the Victorians believed, a better building. The old red brick Library became generally known as the Howley-Harrison Library, and so it is known today—Archbishop and Archdeacon sharing a deserved glory and reputation as the outstanding collectors and donors to Canterbury Cathedral Library.

But I would prefer to think of the Old Library, as it had been known two hundred years before, as Juxon’s Library. In every sense of the words, the firm and proper foundation for the great Canterbury Library of 1987, a collection of some forty thousand titles, catalogued on a computer, cared for by professionally trained staff, used and enjoyed by the general public, was laid by the men of energy and vision of the late seventeenth century. Archbishop Juxon, Bishop Warner, Dean Turner, Treasurer Belk, Dr. Robinson, Dr. Kay, Archdeacon Batteley, these men and their immediate successors were our founders, and as such, we honour them.

NAOMI LINNELL,
Keeper of Printed Books.

29 THE PRECINCTS

The Canon's house which is at present known as 'Chillenden's Chambers' or the Archdeacon of Canterbury's house or lodgings, has grown gradually in the south-west corner of the Green Court. It came to its fullest extent between 1546 and about 1600 and so remained until bombing cut it in half in 1940; then in 1947 it was divided: the eastern end became part of the new Larder Gate building used by The King's School. The remaining two-thirds make a long, thin but pleasant and intensely interesting house. Like many of the buildings around the Green Court its earliest history can be traced from the Waterworks Drawing, a plan showing the buildings of Christ Church Cathedral Priory in c. 1165, which survives in a manuscript at Trinity College, Cambridge. The earliest feature of the house is a Norman gate.¹

Building developments near the Kitchen Court Gate before 1165

At the time of the Waterworks Drawing, entrance to Christ Church Priory was first of all through the Court Gate, into what is now the Green Court (the Mint Yard, occupied by the Almonry, was outside the gate). The Court was a more or less public place of business, flanked by the brewhouse and the bakehouse and the granary. Entrance to the monastery itself on the south side was through a gate near the Prior's Lodging (just east of the present Prior's Gate) or, more usually, through a gate 'between the guest house and the kitchen' in the south-west corner of the Court. It led into a yard with the *Domus Hospitum* (Guest House) on the west, the kitchen on the east (which as the Waterworks Drawing shows, had a vine growing up it) and to the south the *Locutorium*, a place for discussing business (for all these see the plan, Fig. 1, and

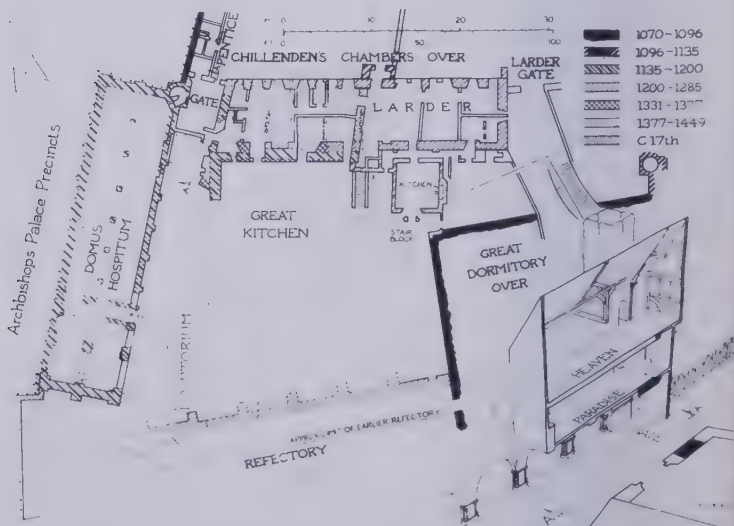


Fig. 1. Phased plan of the Archdeacon's house and garden (with inset, a section through the gate passage).

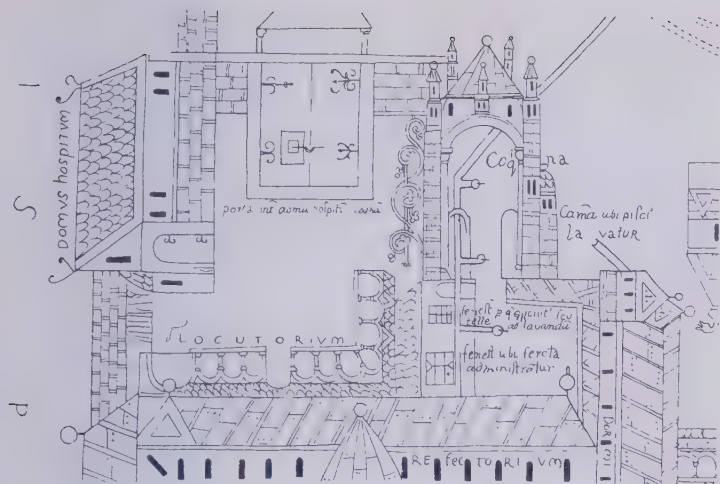


Fig. 2. Part of the 'Waterworks Plan' of c. 1160 showing the same area as in Fig. 1.

Waterworks Drawing, Fig. 2). The arch of this gate now survives in the stonework immediately inside the porch at the west end of the Lodgings. The spiral staircase, which still provides access to the upstairs rooms, was built against the gate arch, where the *Domus Hospitum* adjoined it.

Late twelfth century: *Domus Hospitum*

At about the same time as the work of remaking the Cathedral choir (1175-84), there was apparently a rebuilding, redecoration and enlargement of the *Domus Hospitum* in a southerly direction towards the Cellarer's office and stores. The new guest-hall was on the first floor, and the walls of its undercroft, with a fireplace in the west wall, were uncovered in the early 1950's and are in the garden of the present Archdeacon's house. At the same time a chamber was made over the gate, with a window looking north. The jambs of this remain (though the window has been cut out to make a door), and the water-leaf capitals match the one outside in the arcade in the present garden wall (earlier the east wall of the *Domus Hospitum*). The *Domus Hospitum* was entered by a fine decorated door on the west side of the kitchen court.² Immediately inside the doorway a staircase led straight up to the first floor. Traces of this staircase, which was built on two semi-circular vaults, still survive in the garden. South of this the undercroft of the building, which was originally vaulted over, was open to the weather on the east side. It was perhaps used for carts, etc. It now has a fine mulberry tree growing in it. Unfortunately, when these ruins were uncovered (and not archaeologically excavated) in 1951-52, no record of what was found appears to have been made. However, much is still visible in the present garden and the bases with little spurs on them that run down the middle of the undercroft are particularly interesting (they are usually covered with wooden boxes in the winter). On the west side of the undercroft ruins are the remains of a late twelfth century fireplace with a

'herringbone' construction curved back wall and spurred bases on either side.

Thirteenth century: Chamber over the gate passage and Larder

The space behind (*i.e.*, south of) the gate, between the *Domus Hospitum* wall and the angle of the kitchen, was vaulted over with two bays of skew vaulting, on corbels inserted into the earlier (c. 1180) stonework. Above this gate-passage a chamber was made, enlarging the small gate-chamber, and forming what was later called 'Paradise'. Access was up the spiral staircase from the undercroft of the *Domus Hospitum* (see plan).

Since Lanfranc's time there must have been a wall running from the south-west corner of the Green Court by the gate, enclosing the monastic buildings proper from the 'offices' in the Court, though the Waterworks Drawing does not show this. Immediately east of the gate, the wall enclosed a yard beside the kitchen which may have had a porter's lodge at the west end for the gate. The larder building, which is not shown on the Waterworks Drawing, was constructed north-east of the kitchen and just touching it. Little of the fabric of this building, which goes back to the early thirteenth century, is now visible. However, the roof of the building (the eastern part of which was destroyed in 1940) is of simple collar-and-rafter construction but it has 'secret' notched-lap joints. This special feature suggests an early thirteenth century date. Although badly bombed and completely reconstructed after the war at its east end, this building retains a doorway and window on the south side, and the arch of a door on the north, which provide evidence of later medieval alterations. Photographs before bomb damage show a steep hipped roof, and when the roof was split open its construction of early thirteenth century rafters and collars was clearly displayed (though not the 'secret' notched laps). The western part of this building now forms part of the Archdeacon's Lodgings and the present front door (enclosed by a seventeenth century porch) leads straight into it. The inside wall between the front door and the stairs is on the line of the latest west wall of the Larder. The evidence in the roof above tells us that it originally extended further to the west.

Mid to late fourteenth century: Kitchen and Chamber called 'Heaven'

During Prior Hathbrand's time (1338-70) the convent kitchen was rebuilt, but in the same shell as the Norman one, as the skew vault of the gate-passage and the Norman north-west corner show. The *north* wall of this kitchen, where it ran between the gate-passage and the larder, now forms the *south* wall of the Archdeacon's Lodgings (west of the seventeenth century timber construction which holds the staircase). The buttresses of the kitchen cut through into the space which is now the house. Outside it, the north-west angle of the kitchen is partly preserved; corbels show where the corresponding north-eastern angle was—one is below the present drawing-room window.

Tradition has it that during Prior Finch's time (1377-90) William Woghope, one of his Treasurers, built the chamber called 'Heaven'.³ He took down the roof of the late twelfth century chamber over the gate-

passage (now 'Paradise'), and built a new one above it, at the same time extending the spiral staircase upwards with wooden steps to make a way in. The new chamber was open to the roof, of two bays with a crown-post roof above and chamfered beams. An embattled cornice topped the walls, and some of the timber-framing was painted with quatrefoil patterns. The southern end of the room and part of the roof has been reconstructed at a much later date, while the north end of this floor with its jetty (as well as the floor below and the extended Pentise gatehouse) were probably constructed in the later fifteenth century (see below). The decorated arch-brace truss in the north bay of 'Heaven' and the north end gable wall with its frieze fenestration (rows of round-headed windows) are particularly fine. The names of the chambers were not unusual in the later Middle Ages. At Westminster Palace there were buildings called Heaven, Paradise, Purgatory and Hell.

Chillenden's Chambers

When Prior Thomas Chillenden's masons surveyed the Green Court wall and the Kitchen Court, there were, going from east to west, the larder building, the little kitchen yard, the gate with its passage, and above it the two chambers adjoining the *Domus Hospitum* (see plan). The need for extra space for guests was pressing, and somebody thought of the idea of making a set of chambers within the space of the kitchen yard—that is to say, between the larder building and the gate-passage, and between the kitchen and the Green Court wall. Only one complete wall was necessary, that facing on to the Green Court, as the others were already there, and the documents speak of new guest chambers alongside the convent kitchen with a new larder below.⁴ Truly the chambers were 'alongside' the kitchen, and the lower storey formed an extension to the existing larder. In 1393-94 a large first floor hall was built, of three bays. The east bay was taken from the Larder, but the remaining two bays have a crown-post roof with octagonal posts which had neatly finished caps and bases. Almost certainly these were intended to be seen as part of an open roof; at a later stage (probably in the later fifteenth century) the roof was sealed over at tie-beam level, and sleeping places were made above (garrets), and a door was made into the chamber called 'Heaven'. Six windows were set in the new wall facing out over the Green Court; but there could be none on the other side of the house because of the kitchen.

Also in 1393-94 the Pentise, running from the Court Gate to Chillenden's Chambers appears to have been built and subsequently, as we have already seen, alterations were made to the north end of 'Heaven' and 'Paradise', over the gate in the later fifteenth century. At that time a wooden porch was put up in front of the Norman gate, joining it to the main structure of the Pentise. Above the porch a slip room was made, with a window looking north over the Pentise roof. The c. 1180 window was turned into a door to give access to this room—Christ Church masons and carpenters had little respect for their predecessors' work, and adapted it freely as needed. The slip room provided a closet for the chamber called 'Paradise' (in later use it became a pantry, and more recently it has been a bathroom).

Over the closet another small room was built, an extension to the chamber called 'Heaven'. It was jettied out on brackets, thus giving the house a characteristic projecting gable, common in very late medieval timber-framed buildings. A wooden arch-brace truss was made, leading from 'Heaven' to the new room; the pilasters have beautifully cut capitals and the arch has decorated spandrels. The work is more ornate than that in the roof of 'Heaven' and makes clear the two separate 'builds' of the late fourteenth and fifteenth century at this level.

As a result of all this work, there was a handsome gable over the Pentise and the gate, several good chambers and a large hall, and probably even more chambers were made in the upper part of the earlier larder building. The east end of the c. 1394 crown-post roof of 'Chillenden's Chambers' had been built directly up against the thirteenth century roof, which allowed the roof space in both sections to be later used for 'garret' sleeping accommodation.

In 1400-01, there is mention in a cellarer's roll of new work done by John Woodnesborough (later Prior) including a new pentise between the kitchen and larder. This has now gone but it must have run south-west from the thirteenth century larder door mentioned above.⁵

Mr. Glaisier's Lodgings

1546 'He to have ye whole Lodging from ye Larder gate to ye Pentise gate, with ye chambers there called Heaven and Paradise; and soe through ye Frater and to ye cloister. And all ye Frater to ye Dorter wall, ye common kitchen with all manner of houses sellars and lofts. The lead timber and freestone of ye frater take down for ye Treasure of ye church and ye stable next Mr. Dr Ridleyes'.⁶

After the dissolution the chambers became lodgings for the prebendary holding the seventh stall and his family, if any. (The quotation above is from a housing list preserved and annotated by William Somner just under a century later). Mr. Glaisier, the first occupant, had an easier task than some of his brethren to make his allotted portion into a decent house. The Frater and the kitchen were taken down (apart from the kitchen north wall), and he was left with the long building between the two gates. A staircase was made on the south side, probably in the late sixteenth or early seventeenth century, in a timber-framed addition against the wall of the larder. To the east of this was a new kitchen, pulled down after the last war (though part of the fireplace remains in the garden). The big first floor hall of the Chillenden building was divided into two large rooms (the eastern one extending into the Larder space), and windows were made on the south side where the kitchen had been. Towards the end of the century the walls of the western room were painted with the customary swirling patterns admired at the time; and in the early 1600's both rooms were panelled with wainscot. On the north side, a bay window for the eastern room was provided in a timber-framed extension, on a chequered flint and stone base (opposite the staircase). The new gable broke up the long line of the roof, and gave the present misleading effect of a hall house with wings.

From the early seventeenth century until the last war, no major structural alterations were carried out in the house. In 1852, the house was allocated to the occupant of the fourth prebendal stall and more recently it has become the residence of the Archdeacon of Canterbury. In September 1940 and June 1942 the house was badly damaged by bombing and the front wall of the 'larder' (eastern) part of the building and many of the thirteenth century roof trusses were destroyed. 'Chillenden's Chambers' were, however, largely untouched. After the war the house was rebuilt by Harold Anderson, and a completely new building (No. 29a) was erected at the eastern end as well as above and to the east of the Larder gate.⁷ This is all now used by the King's School, leaving the western two-thirds of the house as well as the whole of the garden for the Archdeacon.⁸ In 1951-52, when the house was occupied by Archdeacon Alec Sargent, the undercroft of the *Domus Hospitum* was dug out and the arches in its east wall were unblocked. This allowed the Archdeacon's garden to be extended on the west into an area that had belonged to the Archbishop from 1546 until the nineteenth century. There is now a fine sunken garden on the site of the *Domus Hospitum* which was used for the Archbishop's Court Hall from the late sixteenth century until its demolition in c. 1650 (on the orders of Parliament). The house is noteworthy as the only one remaining of the original twelve allotted to the incoming prebendaries in 1541 which is still in use as a canonical residence.

MARGARET SPARKS and TIM TATTON-BROWN.

NOTES

1. The house was first studied by the great Professor Robert Willis in the middle of the last century; see his 'Architectural History of the Conventual Buildings of the Monastery of Christ Church in Canterbury', *Arch. Cant.* VII (1868), 119-42.
2. The now very worn sculpture above this gate was seen in the early seventeenth century, when the building was still entire, by William Somner and he describes it as 'a fair door, over which is cut in the stonework the resemblance of the Holy Ghost, in the Dove's form, descending on our Saviour; and under his feet the statue of an Archbishop (haply the founder) in his pontificals', W. Somner, *The Antiquities of Canterbury* (1640), 110. The Archbishop is presumably the newly canonised, Thomas Becket.
3. In an obituary of W. Woghope it is recorded that 'he made the chamber called Heaven', C.A.L.C. MS. D. 12; C. E. Woodruff, 'A Christ Church Chronicle', *Arch. Cant.* XXIX (1911), 47-84. The 'Chronicle' says of Finch (p. 60): '*dereliquit magis oracionibus et suorum confratrum W. Woghope et T. Chilindene sollicitudine sapienter mundiali quam sua yconomia . . . et multa et magna edificia renovavit dormitorium viz. et cameras novas pro hospitibus et plura alia edificia*'.
4. The 'Chronicle' lists in Chillenden's fourth year (1393-94): '*Et porta curie 'le pentys' ad expensam CX li novum caminum coquine conventus XIII li Vis VIII d.*' New guest chambers are not mentioned, but the building list printed in *Literae Cantuarienses* (Rolls Ser. no. 85, 1889), iii, 116, reads: '*Quodamodo reparatio Aulae Celerarii, cum nova via ad portam Curiae, et reparatio ejusdem portae. Item: novae camerae pro hospitibus juxta coquinam Conventus, cum novo Lardario subius, et novo camino super coquinam.*' It seems reasonable to suppose that the chambers, which come in the building list between the Pentise and the kitchen chimney, were done about the same time, although the gable and porch etc. must be later, probably fifteenth century.
5. C.A.L.C. Cellarer's Roll 4.
6. 'The Distribution Document' printed by R. Willis, *op. cit. supra*, 194.
7. The house was described with plans and photographs of reconstruction after bombing in H. Anderson, 'Rebuilding in the Cathedral Precincts Canterbury', *Architects' Journal*, 10th July 1947, 31-41.
8. We are particularly grateful to the former Archdeacon of Canterbury, the Venerable John Simpson, and to Mrs. Simpson for allowing us to examine their house and gardens in detail.

TWO SMALL CHAPTERS IN THE LIFE OF A CATHEDRAL

According to Clarendon, William Laud, Archbishop of Canterbury in 1633, 'did court persons too little, nor cared to make his designs and purposes appear as candid as they were, by showing them in any other dress than their own natural beauty and roughness, and did not consider what men said or were like to say of him'. From his early years at Oxford where he studied under Thomas Buckeridge, he had a very clear view of his theological position. He believed not in a continuing of doctrine, but in a continuity of fact; that the Church of England was rooted in history, derived from the apostles and the church of Rome down to the reformation, and so by royal act to the English people. His was the alternative to theological speculation as practised by the Calvinists. Laud believed in the necessity of baptism; in diocesan bishops; in bowing at the name of Jesus; that the altar should be at the east end of the church; but above all he believed in seemliness and order and he insisted that the only way to achieve such a state was to have complete uniformity throughout the church.

Some of the irregularities complained of in the comportment of the English Church were mere abuses; others were committed in order to avoid practices opposed to the spirit of protestantism. Such things could be corrected, but in the overall pattern the importance of conformity was stressed rather than the fault. Laud believed that ceremonial practice and theological learning should go hand in hand, and in this he followed Cranmer and Lancelot Andrewes. He did not innovate. He insisted on reverence at all times, and that churchmen should bow to the altar on entering and leaving the choir. He dismissed the charge of idolatry saying that they bowed not to the altar but to God. Laud enforced his views with conscious rigidity. Nothing escaped his vigilance. He intended that the discipline of the church should be felt as well as observed and spoken of, and that those churchmen who transgressed, be they small or great offenders of small or great offences should be punished and should conform.

There were many who feared that Laud's aim was to lead the English Church back to Rome, and that this was the natural aim and end of his determination to enforce uniformity throughout the church. Laud's letters, however, make it abundantly clear that this was no part of his intention; but he did not understand that his maintenance of such strict severity of the law of the church, particularly for instance in respect of the position of the main altar, would be interpreted as favouring the Roman catholics. At a time when Rome was attempting to extend her influence in England, perhaps with the connivance of Queen Henrietta Maria, Laud was naturally, though quite untruly, supposed to be involved and an accomplice. He said he felt himself 'very like corn between two mill-stones' and wrote to his friend Wentworth that he had told King Charles that 'if he wished to go to Rome, the pope would not stir a step to meet him'.

Some of the Canterbury prebendaries or canons at this period were of a more Calvinist turn of thought and mind than Laud, but however this was, when the Archbishop determined on a visitation of his diocese, they

spared no expense to impress their metropolitan. They purchased a new communion table and steps for 30s.; and a new Bible, Book of Common Prayer and the Eucharist for 27s. which they encased in silver for the immense sum of £10.4s.0d. They also mended the clasp on their existing Bible for 15s. Further they purchased 19 $\frac{1}{4}$ yards of purple silk velvet at 24s. a yard and yards of gold fringe costing £10.5s.6d., and then paid a tailor 16s. to make an enormous throwover carpet or fall which he lined with linen for the altar. They bought wax candles for the candelabrum. On the visitation itself they spent 29s. as well as £16.0s.7d. entertaining Nathaniel Brent who conducted the visitation on the Archbishop's behalf. The Dean was allowed £30 by common consent for refreshments on the day of the visitation, and £50 was paid to the Archbishop for procurations and out of kindness. Laud insisted on the payment of procurations, sums due to him of ancient origin, wherever he went; perhaps by their liberality the Dean and Chapter hoped to ease their path or were making a statement that they were paying out of their love for him, and not because they ought. They spent even more: 22s. on painting the Archbishop's arms on the marble chair; 30s. on writing up a copy of the statutes for him; £13 on new hymn books and psalters for themselves; and 46s. on carrying law books from the church's library for the Archbishop's use and mending some of them.

Presumably Laud professed himself reasonably satisfied with his dean and canons. At least he was glad to note that their main altar was at the east end where it always had been. But the real question at issue was not what deviations there were, but whether, in the face of the difficulties in the way of so strict an enforcement of uniformity, it would be possible to avoid the disruption of the church. Unfortunately for Archbishop Laud, his method and temperament influenced matters to so great an extent that churchmen were forced to make choices more quickly than they might have done under a firm though gentler and more diplomatic hand.

The careers of many churchmen were disrupted because of this during the 1650s, but few have left us much detail of the work they did or the hardships they endured at that time. Some took teaching posts; some private pupils; some starved; others went abroad; but always with the hope that one day good times would return and they would then reap the reward they felt their just due from king and country. Not least of these was Nathaniel Gil. Like many others he endured ignominy and poverty at the hands of Commonwealth supporters while he served poor cures with loyalty to his king. In November 1660 he petitioned the Dean and Chapter of Canterbury for help, giving a rare insight into the life of a royalist churchman, and lets his record speak for itself. His account of his career is confirmed by the information giving in Foster's *Alumni Oxonienses*.

‘Nethaneel (the son of Alexander Gil Senior Master of St. Pauls Schole London) of Trinity College Oxford tooke the degree of Master in Arts, April 1629, Mr Atkinson of St. Johns and Mr Strode of Christ Church being Proctors.

After hee had continued 4 yeares Master in Oxford, hee was preferred by Dr. Dukeson to the scole of St. Clements Danes London. From whence hee was promoted by Dr. Hacket, to the Free scole of St. Andrews Holborn; where hee continued neere upon five yeares: when

hee was promoted by the Lady Elizabeth Hatton to the Rectory of Burrough by Alysham in Norffolk ffrom which his said living hee was sequestred, flung into Norwich Goale 8 weekes, all his goods, and bookes sould, his deare wiffe, and 4 very smal infants, turned out of dores, upon the complaint of some neighbours, that hee had stood up for the King, at Alysham, and had stricktly observed the discipline of the Church of England. Nevertheles (upon the humble petition of all his parishioners) he was permitted to serve his cure, 7 yeares after sequestration when for his constant using the Liturgy of the Church hee was totally routed. Presently after, hee obtained the Freescole in Bungay Suffolk where hee continued his paines, for 4 yeares and a halfe, til that undoing order of Cromwels, that no sequestred man should preach or teach, publickly or privately. Nevertheles, he undertooke the poore cure of Paston, in Norffolk by the sea side, where he punctually observed the Liturgy of the Church, upon all occasions; and preached downe tyranny, rebellion, schisme, faction, and undeceived the good people of God, the kings leidge people; til by these 2 last yeares extreame sicknes, hee was confined to his bed, or chamber, much necessitated. God mercifully restoring him, october last past, hee repaired to London and made addresses to persons of honour; but, by reason of his thredbare condition, could not find admittance; so that hee is left desolate, and unemployed. Tis true (at Christmasse) hee may have his owne living. But it is so poore, and meane (as the intruder hath ordered the matter) and the house so ruined, that it is not worth the susception. For hee thereby shal leave a vertuous wiffe, and 4 right bred, religious royallistes (his children) to the hazzard of dilapidations. So then, there wilbee no end of his deare consorts misery: which of all earthly calamityes, hee religiously endeavours to divert. Especially, seeing he hath had, but few, and smal comforts (of late evil yeares) unles from his wel affectioned yoakefellow. For competence of abilityes hee pleads that hee hath preached in St. Maryes Oxford for Proctor Marsh of Trinity. Twice at St. Pauls Crosse, at the summons of his late Grace of Canterbury and his Grace that now is, then Lord Bishop of London. Once in his late majestyes Royal Chapel at Whitehal, for Mr. Deane Belcanqual. Once at the sermon house in Canterbury. At Sergeants Inn, at Grayes Inn. At many times in Norwich Cathedral, and once in the Green yard there, for that right reverend Father the Lord Bishop Hall.

For his life and conversation, hee hath ample testimonyes, under the hands of his Majestyes Chaplaines, Knights, Gentlemen, and the worthy prebendaryes of Christ Church, Norwich.

— *verum, nec nocte paratum plorat* —

November 17th 1660.

Nathaniel Gil does not appear to have been successful in securing the patronage of the Dean and Chapter of Canterbury despite the fact that he had preached in the sermon house there. Perhaps he was successful elsewhere or took up the living to which he refers.

(Petition 229).

ANNE OAKLEY & PENNY BROOK.

THE HERALDRY OF THE CHAPEL OF OUR LADY UNDERCROFT

The Western Crypt was built in the time of Prior Ernulf and that saintly archbishop, Anselm. Of all parts of our wondrous cathedral it always seems the most holy. Yet its sad history has included several periods of abuse and desecration. Its beauty remains and to the medieval eye so does its colour. It is the largest crypt in England and at its eastern end the new crypt was built by William the Englishman about 1181, around the old Norman chapel where the martyred remains of St. Thomas Becket had been interred in 1170. The Norman chapel was demolished on the completion of the crypt which, with the Chapel of Our Lady Undercroft, remained the centre of pilgrimages until St. Thomas's bones were translated to the shrine in the Trinity Chapel above in 1220. A large paper on the subject of the crypt by Canon W. A. Scott Robertson appears in volume XIII of *Archaeologia Cantiana* (1880).

It is not difficult to imagine those knights about to embark on perilous journeys to the Holy Land or to serve in wars in France, Italy or Iberia, arriving among the throngs of pilgrims, jostled and bustled around the shrine of the martyr, seeking the tranquility and contemplative atmosphere of the crypt (as we often do in our own times). One such visitor on many occasions was Edward of Woodstock, Prince of Wales, named for his awful ways 'The Black Prince'. He greatly treasured his devotion to Mary and her little chapel in the crypt of Canterbury. In his Will he clearly admits his sinful life and makes many provisions for the repose of his soul. He desired his body to be buried in front of the altar of Our Lady Undercroft and my own belief (based upon a goodly mass of evidence) is that it is. The magnificent tomb that he designed may also have been intended to stand over the place where there is now the outline of the matrice of the monumental brass of Cardinal Archbishop Morton who was buried there in 1501 and whose mutilated monument stands nearby between arches on the south side. It is not at all unlikely that the decoration of the chapel in the form that we can identify today began at the time of the burial of the Prince in 1376.

The first opportunity that I had to examine the heraldry of the chapel was during 1943 uninterrupted by visitors and with free access to the use of ladders, lamps and lenses. I have carefully studied the heraldic decorations since and the attempts at resoration made between 1946 and 1950 and again in 1958. No other serious attention to restore the decoration has been given until the past year when a most competent and accurate cleaning and restoration has been started under the direction of Mr. Wolfgang Gärtner.

The chapel was visited by Erasmus about 1512 when he wrote that it was filled with many treasures and relics greater than anywhere else in Christendom. At that time, he recalls, it was enclosed in a double iron grating. The sight of this chapel was an extraordinary privilege to the nobility, the ceiling vault being in lapis lazuli studded with convex mirrors within golden suns reflecting the candlelight and interspersed with stars. Though pure gold and the finest of colouring matter were



Heraldry of the Chapel of Our Lady Undercroft

obviously used there are only outlines and faint indications of the majesty of the early heraldry that once adorned the soffits of the arches of this chapel.

For many years I have developed a view that the cult of St. Thomas was greatly enhanced by Archbishop Thomas Arundel in his conflict with the Lollards. I am convinced that, though he was eventually buried in a simple tomb and under a memorial brass (used since the clearing and repaving of the nave in 1786 to restore two adjacent bays in the cloisters), the monument originally built for him was given over as the tomb of King Henry IV in 1413. The tomb of Edward was set up in the Trinity Chapel beside the shrine of St. Thomas opposite Henry's and both were enclosed in iron railings of similar castings, heraldically decorated. The large shield in the ceiling above the altar of the chapel is appropriately the arms of France and England quarterly representing King Henry V (1413-1421) or Henry VI (1421-1471) during whose reigns these tombs were raised. Pope Gregory XII approved of the building of chantries for Arundel in the nave of Canterbury and in Maidstone in 1408. These were torn down at the Reformation.

The only reason for taking the royal arms to be those of Henry VI is the identity of several other coats also painted on the plaster work around the altar. The evidence leads to the conjecture that the first shields painted were those of Edward's fellow companions of the Order of the Garter which may well have originated as many contemporary orders did from Marian symbolism, as a reflection of the holy girdle. Ashmole (1715) includes the Blessed Virgin among the patrons of the order. For example the coat of arms of Camoys survives on the western face of the south-east pier with those of Cobham opposite, Poynings and others. It is not surprising to find those who are also named in the Statutes as patrons of the Order of the Garter appearing with their attributed arms: St. Edward the Confessor, St. George and St. Edmund.

The majority of the 49 surviving painted shields appear to date from around 1430 with some later representation of the Stafford pedigree. Until repaired and whitewashed about thirty years ago, there were traces of some shields on the western arch of the chapel. There remain on the next eastern arch face several shields representing the unions of members of the house of Humphrey Stafford, created Earl of Devonshire in 1469 by Edward IV and beheaded the same year. The arms of Stafford appear also on the east face of the north-west pier of the screen. It is clear that they had much to do with the decoration of this chapel probably through the influence of John Holland, Duke of Exeter (1394-1447), whose arms appear at the top of the south face of the north-west pier. He married as his first wife before 1427 Anne daughter of Edmund, Earl of Stafford. She is represented by the impalement on the same shield and died in 1432. Ralph Nevill, Earl of Westmoreland from his first marriage with Margaret daughter of Hugh, Earl of Stafford, and his second with Joan Beaufort daughter of John of Gaunt, is also represented.

Others represented would appear to be noble pilgrims who had paid for a little immortality by remembrance in an heraldic visitors' book not unlike the commemoration in the shields of the great cloister vault. They

may well have arrived for special occasions in royal progresses or parties but any attempt to make a clear connection between them is purely speculative. They include Thomas Scott or Rotherham (1423-1500) who was Bishop of Rochester from 1468 until 1471 when he was transferred to Lincoln and thence to the archiepiscopal see of York in 1480. Henry Percy, Earl of Northumberland, killed at St. Albans in 1455, is represented after his marriage with Ralph Nevill's daughter Margaret in 1414. There is Thomas Courtenay, Earl of Devon; William de la Pole, Earl of Suffolk, created Duke in 1448; John de Vere, Earl of Oxford; Thomas Criol beheaded at St. Albans; Nevill of Salisbury; Mr. Speaker William Vernon of Haddon who died in 1451; Ralph, Lord Cromwell of Tattershall; John Talbot, Viscount Lisle; James Butler, Earl of Ormonde; Richard Nevill, Earl of Warwick; and the royal Dukes of York, Exeter (of two periods), Clarence and Somerset along with the arms of France probably for Henry V's queen, Catherine, who lived on as dowager until 1437 as did Henry IV's queen, Joan whose arms are also present.

Archbishop Arundel's arms show prominently and the coat of the priory of Christ Church, too. Less familiar are the arms attributed to St. Ethelbert the King which were probably used by a local confraternity of burghers of Canterbury; those of the Passion perhaps used by another lay brotherhood as may have been those attributed to Pope St. Gregory the Great, or the confraternity of St. Thomas of Canterbury which travelled, mayor, corporation and all to Canterbury about 1417 from as far away as Cortina in the province of Belluno in Italy.

It might be suggested that "heraldic courtesy" would demand that all arms on the northern side should be turned to face the altar but there is only one lion which does so. This splendid gold creature has been identified by Canon Robertson as the emblem of St. John's Hospital in Northgate, Canterbury, but there is no evidence for this. There is, however, some reason to believe that Robertson was on the right track and had his information from an undisclosed source, for these could well be intended for the arms of Robert Mallory, Grand Prior of the Hospitaller Order of St. John of Jerusalem and Rhodes. Robert, a kinsman of the author of *Le Morte d'Arthur*, bore the reverse of these colours.

Whatever may be the speculations about the origins of the shields in this magnificent chapel Friends and friends of Canterbury Cathedral from all over the world can enjoy the colour and glory of heraldry and an identifiable and perhaps sentimental contact with those makers of fifteenth century history who came to worship here during those troubled times before the Wars of the Roses.

CECIL R. HUMPHERY-SMITH, F.S.A.



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INTERBURY CATHEDRAL

CHRONICLE

1988

THEOLOGICAL

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THE FRIENDS OF CANTERBURY CATHEDRAL

First Friend on the Roll:
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Royal Patron:
HER MAJESTY QUEEN ELIZABETH THE QUEEN MOTHER

President:
THE LORD ARCHBISHOP OF CANTERBURY, P.C., D.D.

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David Kemp, Esq.*	Dr. Francis Woodman
The Rt. Hon. Robin Leigh-Pemberton	The Rt. Hon. The Lord Swinfen

* Management Committee

Our cover illustration shows St. Dunstan seen as a scribe, copying St. Benedict's Rule. It is in the British Library, Royal MS 10 A xiii, illuminated for Christ Church Priory, Canterbury, c. 1170 and is reproduced by courtesy of the British Library Board.

THE CHRONICLE 1988

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EDITORIAL

The Festival of the Friends is to be held this year rather earlier than usual—at the beginning of June—so we are bringing out the Chronicle earlier also for reasons which are easily understood when it is noticed that the Festival Day will come only a few days after the celebration of the millenium of one of the greatest of archbishops, St. Dunstan, on May 19th and only six weeks before the opening of the Lambeth Conference on July 17th, both events demanding early notice in this number.

I have been present at the opening service of the last five Lambeth Conferences in the Cathedral and will not easily forget the first of these occasions in the summer of 1930. To watch from the organ loft the great procession of 307 bishops streaming up the nave to their places in the choir, under the presidency of Archbishop Cosmo Lang, was for me the first intimation that I had, that I belonged to a world fellowship much greater than the Church of England (into which I hoped to be ordained one day) while the presence on that occasion of the Patriarch of Alexandria and a retinue of Orthodox dignitaries was a revelation of another great Communion which was neither Anglican nor Roman Catholic but which was drawing closer to Anglicanism at that time and subsequently.

Now nearly sixty years later something like 500 bishops will be present and observers from both the Orthodox and Roman Catholic Churches will be a natural element among those present at various stages of the proceedings.

In our last number we bade farewell to Canon Donald Allchin (who had been a regular contributor to this Chronicle) on his departure to Oxford. In his stead we welcome Dr. Christopher Lewis and his wife Rhona and their children and wish them many happy years in our midst under the shadow of Bell Harry.

We publish in this number articles by several old friends and contributors. New additions to this panel of experts in divers fields include Dr. Nigel Ramsay, who has been doing research in the Cathedral Library in preparation for the great history of the Cathedral which is due to be published fairly soon.

As usual we have to thank Mr. Ian Haines for photographs.

DEREK INGRAM HILL

LETTER FROM THE CHAIRMAN

The 17th July, 1988 sees the opening of the twelfth Lambeth Conference. Until 1978 Lambeth Conferences were held in London and the Bishops came to Canterbury for a service and a garden party. However, in 1978, Canterbury became the venue of the Conference and that precedent is being followed again this year.

The Conference will be large. Over six hundred diocesan and suffragan Bishops will be present, many will be bringing wives, and in addition there will be consultants and observers: in all about twelve hundred residents at Kent University. With so large a number of wives, a special Wives' Conference will run parallel with the Bishops' Conference.

Though the work of the Conference will take place at the University, the Cathedral will be a spiritual focus of the Conference. The opening Eucharist of the Conference, at which the Archbishop of Canterbury will be both preacher and celebrant, is to be televised, and will be attended not only by the members of the Conference but by representatives of national, county and civic life, as well as members of the wider public. The focus of the service will be St. Augustine's Chair, from which the Archbishop will preside, surrounded by the Primates of the Communion.

Over the weekend of 23rd-24th July two very significant events will be taking place in the Cathedral. On the Saturday, the Conference will join in a service sponsored by the British Council of Churches to celebrate the Millenium of Christianity in Russia: the service will be Russian Vespers, sung by the Choir of the Russian Cathedral in London, and it is hoped that the Patriarch of Moscow will be represented by a high ranking Russian bishop.

On the following day, the Cathedral will be acting as host to the Conference and laying on a 'Friends' Open Evening' when the bishops and their wives can receive an insight into the life and work of the Cathedral.

The closing Service of the Conference will again be in the Cathedral, and again it will be televised. The focus of this Service will be the dedication of a brass outline of the Compass Rose, symbol of the Anglican Communion, which is to be placed in the floor of the Nave, in front of the Nave Altar. At present there is no visible symbol of the Anglican Communion in the Cathedral, a surprising fact since Canterbury is the Mother Church of the Anglican Communion. This now will be rectified and by the generous donation of Friends in this country and in America.

1988 will be a busy and important year for Canterbury. I trust and know that all Friends will hold us in their prayers.

JOHN A. SIMPSON
Dean

STEWARD'S REPORT

1988 is going to be a busy year for Canterbury.

Articles giving the details of Saint Dunstan's Millenium Celebrations are in this Chronicle.

With over 1,400 involved with the Lambeth Conference, seating for those not involved will be very limited at Cathedral services.

Friends' Day this year will be on Saturday, June 4th. The opening event will be a short organ recital at noon, by Dr. Allan Wicks, who retires on 8th August, 1988, after the Lambeth Conference. Any subscriptions to his Farewell Gift should be sent to the Accountant, Cathedral House. Further details of Friends' Day, with your booking form, are enclosed.

You will all have read in the Cathedral News of the election of Dr. Jack McTigue as Chairman of the Canterbury Cathedral Trust in America in September. We were glad to welcome him to Canterbury for his first visit. His links with Washington Cathedral will help create a new bond. Sam Belk has joined the C.C.T.A. Patrons and has been designated 'Founder'. We look forward to visits from them both to maintain our close links.

The C.C.T.A. Benedictine Pilgrimage to Canterbury, Bec and Le Pierre-qui-Vire will be in Canterbury from September 10th-13th.

The Open Evening on October 8th was well attended. The maquette of the proposed Christ Church statue by Klaus Ringwald was on display and was very well received. The necessary permission from the Department of the Environment for the statue in the Christ Church Gateway has not yet been granted. We hope to have news later in the year.

The first of our lectures on Conservation by members of the Victoria and Albert Museum was cancelled owing to the hurricane. Those who attended the subsequent lectures were presented with most informative evenings. Our thanks to June Lennox for her help in organising them.

In November 1985 we were privileged to put on a reading of *The Four Quartets* by T. S. Eliot in the Chapter House.

September 26th this year is the centenary of Eliot's birth. We may organise four evenings of half-hour talks and meditations in Theodore, in October, under Canon Gerald E. Hudson, entitled "Living with the Four Quartets". If you would like further information, please send a stamped addressed envelope to The Friends' Office, by June 30th.

Mrs. Kathleen Louise Molony, a Friend for many years, died last year in Zimbabwe, just twenty days short of her 105th birthday. Right up to her death she showed a great interest in the affairs of the Friends; an example to all you Younger Friends!

I would draw your especial attention to the section on Membership. We need your help!



Canterbury Cathedral Trust in America—Benedictine Pilgrimage at Maredsous

The Friends' visit to Gloucester and Tewkesbury in September was a tremendous success. We were welcomed by the Dean, Kenneth Jennings and his wife Wendy. Peter Thompson and Douglas Fletcher of the Gloucester Friends organised everything to perfection.

From the massive Norman Nave and the 14th and 15th century stained glass of the Lady Chapel we departed to the second largest parish church in England, Tewkesbury Abbey. Here again the Norman Nave and the Gothic Quire with its glorious 14th century vaulted roof filled us all with amazement. Before leaving Gloucester, Peter Thompson took us along much of "The Via Sacra" and to the 18th century Dock complex which many will remember from the *Onedin Line*.

It was in Tewkesbury that I found this prayer of St. Benedict:

"O gracious and Holy Father, give us wisdom to perceive thee, intelligence to understand thee, diligence to see thee, patience to wait for thee, eyes to behold thee, a heart to meditate upon thee, and a life to proclaim thee, through the power of the Spirit of Jesus Christ our Lord".

I commend it to you all.

CHARLES BARKER

Steward

CATHEDRAL PHOTOGRAPHIC RECORDS

The Dean and Chapter are in the process of producing albums of photographs of different aspects of Cathedral life and pictorial records of events which have taken place. They would be very interested to receive any photographs no longer required by Friends to improve the collection. Could any contributions please be sent to Tom Brett at Cathedral House.



Canterbury Friends at Gloucester Cathedral with Dean Kenneth Jennings

THE YOUNG FRIENDS OF CANTERBURY CATHEDRAL

1987/1988 PROGRAMME

1987

April Weekend Visit to York.
This included a memorable tour of the Stained Glass with Peter Gibson, Palm Sunday Eucharist in the Minster, a look at Yorvik, an afternoon at Castle Howard, and on the way home a brief visit to Selby Abbey.

The Dean, Mrs. Simpson, and Lord and Lady Swinfen visited Moscow, and had a meeting with the Patriarchate to prepare for the visit by the Young Friends to Russia in April 1988.

May A visit to St. Martin's Church, Canterbury.

May 30th Metropolitan Philaret of Minsk visited the Archbishop of Canterbury and following Evensong in the Cathedral met many of the Young Friends.

July Visited Barfrestone Church.
Young Friends' Barbecue, Dene House.

November 21st Weekend Stained Glass Workshop by June and Stuart Lennox for eight Young Friends. The finished panels went on exhibition in the Cathedral at Christmas.

November 28th Visit to the Age of Chivalry Exhibition at Burlington House.

December 5th The Dean's Lecture on "The Russian Orthodox Church".

December 23rd Fifty-eight Young Friends sang carols in the Precincts. £55 was raised for The Kent Association for Spina Bifida and Hydrocephalus.

After carol singing, by kind invitation of Mrs. Simpson, we met at The Deanery for fruit punch and mince pies.

1988

January 2nd Miss Anne Oakley, the Cathedral Archivist, gave an Illustrated Talk on "Archiepiscopal Vestments Through the Ages".

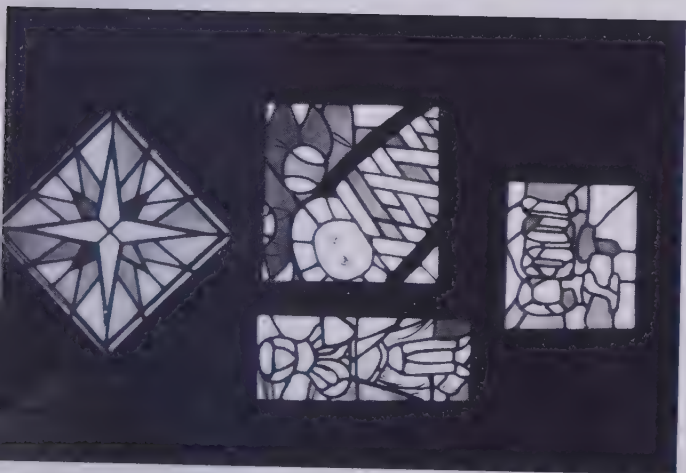
We now look forward to the visit to Russia in April and a Weekend in Glastonbury in September.

I am indebted to all those who helped during the year, to make each event so enjoyable for the Young Friends.

PATRICIA A. SWINFEN



YOUNG FRIENDS STAINED GLASS PANELS
EXHIBITED IN CANTERBURY CATHEDRAL



NEW MEMBERS 1987

George M. Ahrens	U.S.A.	Mr. & Mrs. R. Hargreaves	Canterbury
Canon D. Allchin	Oxford	L. Martin Harrison	Surrey
Miss A. M. D'Alquen	Canterbury	Mr. R. A. Hathway	Avon
Mrs. M. Ambee	St. Paul's Cray	Mrs. K. Hawkes	Surrey
Mr. Gordon D. Arthur	London	Ruth Higgs	Australia
C. Babington	New Zealand	Mr. & Mrs. A. R. Hill	Derby
Mr. & Mrs. Babington	New Zealand	Mrs. M. Hodges	Canterbury
Mr. & Mrs. A. M. Band	Ramsgate	Dr. W. Hodges	London
Andrew Barr	Goudhurst	Miss J. K. Hughes	Oswestry
Margi Bartlett	Florida	Mrs. F. T. I. Hugill	Swindon
Mr. R. F. A. Beardsley	Faversham	Miss C. Ingram	Surrey
Mr. & Mrs. B. E. Berry	U.S.A.	Mrs. Isings	Netherlands
Mrs. Betham	Canterbury	Miss Janes	Dover
Mrs. M. Van der Bijl	Canterbury	Mrs. I. M. John	Newhaven
Miss G. M. Bird	Sittingbourne	Mr. & Mrs. D. E. Jones	Sevenoaks
Miss B. J. Birkett	Canterbury	D. & J. Jongeneel	St. Margaret's Bay
Giles Blomfield	Cornwall	Miss I. M. Kendall	Thornton Heath
M. A. Boat	Holland	Marjorie L. Kenney	U.S.A.
Cmdr. E. C. Talbot Booth, R.N.R.	Harbledon	Mr. & Mrs. W. S. Kerr	Kennington
Mr. C. Breden	Surrey	Kindersley Foundation	London
Mrs. E. Briggs	Bristol	T. Krosing	Netherlands
Ruby Brown	Canterbury	Mrs. J. D. Larkinson	Canterbury
Marda Buchholz	France	Mrs. L. D. de Launay	Canterbury
Miss J. Burling	Whitstable	Mr. Laverty	U.S.A.
Mr. C. E. Buxton	Blean	Brian Lawson	South Africa
Mr. & Mrs. Campbell	U.S.A.	Messrs. Lee Bolton & Lee	Canterbury
Mr. & Mrs. Carter	Canterbury	M. D. Lowndes	Surrey
Mrs. M. Chandler	Canterbury	Mr. A. Luther	Canada
Mr. R. Cliff	U.S.A.	Miss J. H. Macken	Canterbury
Mr. & Mrs. N. Cockett	Dover	K. Marschall	U.S.A.
Mrs. E. V. Cork	Dover	Mr. & Mrs. Mangold	Herne Bay
Mrs. L. Crowther	Whitstable	Mrs. V. D. Martin	Fordwich
P. J. Cundy	Stamford	Revd. & Mrs. Mellis	New Romney
Mr. & Mrs. Cunliffe	Canterbury	Mrs. M. Minich	U.S.A.
Miss P. W. Dainton	Cheltenham	Dr. & Mrs. P. T. Moore	Dover
Miss D. J. Dawson	Chartham	M. Mornand	U.S.A.
Mrs. Dawson	Australia	M. Trevor Morris	Manchester
J. I. Dent	Norwich	Miss E. Murfin	Australia
Miss Mabel Dodd	London	A. J. Munday	London
M. Feast	Sussex	Miss M. C. Nixey	Shoreham
T. Feast	Sussex	Mr. K. North	Canterbury
R. & H. Ferdinand	U.S.A.	Miss Ruth Nosiadek	Canterbury
Roy A. Ford	Faversham	Miss B. Osborne	Canterbury
Mr. S. Foster	Canterbury	Mr. & Mrs. Palmer	Herne Bay
Mrs. J. Gibson	Canterbury	J. E. Papandrou	West Germany
Mrs. P. Good	Canterbury	Rosemary M. I. J. Parker	Canterbury
Mrs. A. Goodey	Canterbury	Mr. S. Patterson	U.S.A.
Mrs. T. Wilson-Haffenden	Harbledown	Mrs. Price	Canterbury

NEW MEMBERS 1987—*continued*

Mr. & Mrs. D. Pearson	Canterbury	Mr. & Mrs. B. J. Thompson	
Mrs. P. B. Peplow	Ash		Herne Bay
Mrs. G. Pritchard	Canterbury	Mr. W. Thompson	Canterbury
Revd. D. Ratcliff	Canterbury	Mr. & Mrs. Thurston	U.S.A.
Mr. Riddle	U.S.A.	The Ven. M. S. Till	Canterbury
Mrs. Roberts	Cliftonville	Miss W. E. M. Tuck	Canterbury
Mrs. V. Robinson	Herne Bay	Mr. & Mrs. P. I. Turner	Sevenoaks
Mr. K. Sanger	U.S.A.	Mrs. S. Tuttle	U.S.A.
D. E. Carew-Shaw	York	Mr. J. H. Vaux	Canterbury
Van Dewitt Simmons	U.S.A.	Mrs. Isabel Warre	Canterbury
Mrs. R. Simmons	Faversham	Mr. Weibel	Herne Bay
Mr. D. Smith	Ramsgate	Mr. R. Westbrook	Canterbury
Lassie Smith	U.S.A.	Mr. & Mrs. B. Whiting	Bridge
Mrs. Susan Smyth	Canterbury	Mr. Williams	Canterbury
Revd. & Mrs. S. Snodgrass	U.S.A.	Mrs. K. M. Wilson	Canterbury
Mrs. C. Spon	Isle of Wight	Revd. Fr. Magnus Wilson	
Mrs. A. Stanton	Canterbury		Hampshire
Mrs. E. J. Stewartson	London	C. L. von Wittelsbach	Germany
Miss Sheena Steel	Canterbury	Miss E. Woods	Australia
Mrs. H. Strudwick	Richmond	W. C. Worthington	London
Revd. R. C. Tanner	Canada	Janice Wright	Sittingbourne
Mrs. C. G. Thomas	London		

DEATHS OF FRIENDS

Recorded with reverence and honour following notification received between April 1987 and January 1988.

Adams, Miss D.	Lefevre, Mr. F. E.
Blakey, Mrs. M. L.	Lynch, Miss I. P. (C.C.T.A.)
Blunt, Miss P. G.	Minchin, The Revd. B.
Bosanquet, Mrs. P. A.	Molony, Mrs. K. L.
Briggs, Dr. E. (Mrs.)	Newing, Miss D. (B)
Bryce, Miss H.	Partridge, Mrs. S. E.
Burton, Mrs. M.	Penlington, Mr. J. N.
Cheese, Dr. F. B. (Mrs.)	Plumtre, Mr. J. H.
Clarke, Mrs. M. H.	Poulsen, Mrs. N. D.
Clarke, Dr. T. A.	Purves, Mr. P. M. (C.C.T.A.)
Cornwall-Jones, Miss E. M.	Reed, Mrs. B. M. Gale-
Daniels, Mr. D. K.	Reynolds, Mrs. D.
Dyson, Miss M. E.	Richards, Miss B.
Eaton, Mr. F. O.	Riseley, Mrs. C.
Elder, Miss M.	Russell, Mrs. D. L.
Dyson, Miss M. E.	Sanderson, Mr. J.
Fayers, Miss M. E.	Scurrrell, Mr. D. G.
Fileman, Mrs. E. I. M. (B)	Searles, Miss R.
Freeman, Miss B. H.	Shapperd, Miss D. M.
Hardcastle, Mr. M.	Shephard, Col. J. N.
Hewett, Mr. and Mrs. A. C. E.	Sinclair, Mrs. E. A.
Holden, Miss J.	Smith, Miss D. M.
Hollingworth, Mrs. E. N.	Smith, Commander W. (B)
Hugill, Mr. J. A. C.	Thomason, Mrs. L. K.
Hyams, Mrs. G.	Vogel, Gen. H. D. (C.C.T.A.)
Jennings, Miss H.	Watson, Mrs. M. E.
John, Mr. G. J.	Whitney, Henry D. (C.C.T.A.)
Law, Mrs. G.	Wilmshurst, The Revd. Canon J. J.

(B)—Bequest.

(C.C.T.A.)—Canterbury Cathedral Trust in America.

SAINT DUNSTAN'S MILLENNIUM CELEBRATIONS

19th May, 1988 will be the thousandth anniversary of the death of Saint Dunstan, one of the greatest of all Canterbury saints. He was a notable archbishop (959-988), a royal counsellor and a monastic reformer. Dunstan was acknowledged as a saint almost immediately after his death. His tomb was in the crypt of the Anglo-Saxon Cathedral, marked by a stone pyramid in the choir above. In Anselm's church he was reburied on the south side of the high altar, with Saint Alphege on the north. Both graves were covered by small shrines. Even after the martyrdom of Saint Thomas, devotion to Dunstan continued: as well as keeping his feast on 19th May, the monks of the cathedral priory every year celebrated his ordination day, 1st October, with a dinner (chickens, rice and almonds were bought in 1473).

The thousandth anniversary will be celebrated in Canterbury with a great pilgrimage service in the Cathedral, at which the Archbishop will preach. After the service there will be a procession up Burgate to Saint Augustine's Abbey site—the church was rededicated by Dunstan in 978, when the name of Saint Augustine was added to the old dedication to Saint Peter and Saint Paul, and the abbey was reformed under Dunstan's influence. The abbey site will be used for other events during the summer. It is hoped that there will be a small exhibition in the English Heritage guardianship area. Beside the abbey, at Christ Church College, there will be an academic weekend conference on "The Times of Saint Dunstan", 15th-17th April, when specialist speakers will discuss topics concerned with Dunstan and his cult. In the Middle Ages, Dunstan was remembered as a craftsman, especially as a metalworker, who caught the devil in his smith's tongs. This was the way that Dunstan was commonly shown in later mediaeval painting and sculpture, and this aspect of the cult will be enacted in an opera by Malcolm Williamson, *Master of the Queen's Musick, Saint Dunstan and the Devil*, to be performed in the Cathedral crypt on 29th September.

Various facets of Dunstan's life, and of Canterbury as the background to his work as archbishop, will be displayed at an exhibition, "The Image of Saint Dunstan", which is to be held at the Slater Gallery in The Royal Museum at Canterbury from 4th April to 18th June. Loans of priceless manuscripts will make it possible for the public to see in Canterbury the actual books which were known to Dunstan and used by him, some of which were written here. Other exhibits will exemplify Dunstan's cult which flourished until the Reformation. Stories from his life will be seen in tapestry, painting and stained glass.

All this activity has been set going by a planning committee representing various local interests under the chairmanship of the Dean. Further information about the celebrations can be obtained from:

Saint Dunstan's Millennium in Canterbury,
P.O. Box 122, Canterbury, Kent, CT1 2YG.
(Please send a stamped addressed envelope).

CANTERBURY MANUSCRIPTS AT THE SAINT DUNSTAN EXHIBITION

Since there were two Benedictine monasteries at Canterbury, there were two great libraries in the Middle Ages. Canterbury was the home of many books. The early sixteenth century antiquary, Leland, wrote of the libraries in glowing and envious terms. At the dissolution both libraries were dispersed. Some books were regarded as useless, some as too valuable to stay in Canterbury, so the valuable books were taken into the royal collections, or those of archbishops or great men, or of Oxford and Cambridge colleges. Most of the books have never returned, even on a temporary basis. As a result of the generosity of their present owners, a few Canterbury books will be returning for display in the Dunstan exhibition. Some were always intended for display as church treasures, especially two gospel books given by King Athelstan to Christ Church about 938. One is a tiny Irish pocket gospel book, now at Lambeth, and the other a large ceremonial gospel book, probably written in Belgium and now at the British Library.

Though the monastic libraries are perhaps occasionally remembered, the fame of the Canterbury scriptoria for the copying of books is mostly forgotten, except by specialists. At the exhibition there will be two books probably written for Dunstan himself at Christ Church, the Bosworth Psalter (British Library) and the Sherborne Pontifical (Paris, Bibliothèque Nationale). The Bosworth Psalter contains psalms and hymns used for Benedictine services. It is a large book with handsome coloured interlaced initial letters. The Pontifical is a special service book for a bishop containing all the texts which he would require for his part on solemn occasions. This one probably belonged to Dunstan at Canterbury and was taken to Sherborne by his friend Wulfsgie, who reformed the Sherborne Abbey community. Dunstan as a reformer is being commemorated at the exhibition by a loan from the British Library of a Canterbury copy of the *Regularis Concordia*, the new tenth century interpretation of Saint Benedict's Rule used for the reform of monasteries. A full page picture shows King Edgar flanked by Dunstan and his friend Ethelwold, bishop of Winchester, and an animated monk waving a scroll in the space below.

Saint Augustine's Abbey participated in the reform. Its long-established scriptorium produced new copies of regularly used monastic texts. Four of these are to be exhibited—the Rule of Saint Benedict (British Library); Saint Gregory's book on Pastoral Care (Saint John's College, Oxford); Boethius on the Consolation of Philosophy (Trinity College, Cambridge); and Aldhelm's *In Praise of Virginity* (Lambeth). These were written at Saint Augustine's in the late tenth century and remained in the library until the dissolution. They are a tangible result of the zeal for good monastic order which was kindled through Dunstan's influence. This aspect of Dunstan is exemplified by a late twelfth century painting from Christ Church Priory which shows him as a scribe, copying Saint Benedict's Rule (British Library). In the spring and early summer this picture will be widely seen as the exhibition's poster and as our cover picture.

"The Image of Saint Dunstan", at the Slater Gallery, The Royal Museum, Canterbury, 4th April-18th June, 1988.

“REMINISCENCES OF A FRIEND”

*Talk given by Canon D. Ingram Hill on Sunday, 19th July, 1987,
on the occasion of the Friends' Diamond Jubilee Festival.*

A very old friend of mine, now alas dead, who was associated with this Cathedral for many years, once said to me when I asked him how it was he became a Bishop at quite an early age in the Church of England—‘There is only one thing that matters, to be in the right place when the music stops’. I prefer my own little version of this—‘It’s better to be lucky than rich’. I’ve never been rich, I never had very much money. I can just about live reasonably comfortably on my pension and so forth (my wife’s pension too), but I’ve been extraordinarily lucky and never luckier than in the manner of the timing of coming to Canterbury for the first time.

I arrived here at 12.30 on Friday, 21st September, the feast of St. Matthew, in 1923, just in time to see the end of what I can only describe as the old regime. There was then a Dean, six Canons residentiary and three minor Canons, one of whom had been Precentor for sixty years, but was still going strong, or so he thought!

The six Canons were elderly men of some distinction, three of them were Doctors of Divinity and Royal Chaplains and they appeared in scarlet cassocks as Royal Chaplains do, on a number of occasions. Two of the other Canons became Bishops, in due course (both Diocesan Bishops) and the other one who had been Vicar of Lambeth, lived to a considerable age; he was the Cathedral Treasurer. The Dean was Henry Wace, he was very old. Some time previously he had fallen down stairs, or at least I was told that as a little boy, and he limped around on two sticks. He had not for some time sat in his stall, he sat under the pulpit and would totter out to read the second lesson at Matins and Evensong.

The Cathedral was well supported; it had a local Choir. Boys in a day school located just across the Green Court, where the King’s School buildings are now and there were a number of local men, all holding jobs in the town. They were of reasonable musical quality but not really terribly good. The best ones amongst them soon got a job elsewhere.

The most interesting difference between Canterbury then and now was that the Cathedral was always locked up except for service time when you could go into the Quire. If you wished to penetrate beyond the Nave or into the Crypt or any of the Chapels, Trinity Chapel of course amongst them, you would pay a little fee to a Verger who collected a crowd of people and took you around. It lasted an hour and cost you sixpence.

The Vergers were in a very short time friends of mine (each one had his particular patter), you could have done equally well with a tape-recorder because it was the same thing over and over again.

Early in January 1924, Dean Wace died and was duly buried in the Cloisters where you can inspect his grave if you so desire. There was instantly a sense of great expectation.

The lifeless character of the Cathedral services had depressed (I think) the other Canons for a long time, but the Dean had been a very

rigid Evangelical. Every dot and comma of the Book of Common Prayer was put in its place. On certain days of the year indicated in the Prayer Book we had the Athanasian creed. Morning services on Sunday began at 10.30 a.m. and finished at 12.50 p.m. King's School boys had to sit through nearly all of it.

We waited with breathless expectation to see who would be the new Dean. With incredible speed for the Church of England, which usually takes longer than any other body imaginable to make up its mind of who to move anywhere, we got our new Dean's name in a few weeks and he was installed within two months. (I think this ought to be in the *Guinness Book of Records*!)

And what a Dean when he arrived. The Founder of the Friends, George Kennedy Allan Bell, Doctor of Divinity, a distinguished scholar, a poet who won a great prize at Oxford, and domestic Chaplain to His Grace the Archbishop of Canterbury, Randall Davidson. Randall was a dab hand at, as you might say, 'spotting promising men'.

He picked his Chaplains with care and saw to it that when they'd done a good spell, they went on to deaneries, bishoprics or posts of importance and he'd been watching George Bell for a long time, and now decided he was the man to put new life into Canterbury Cathedral.

He came, he saw, he conquered. And you and I would not be in this hall today if it were not for Dean Bell. I don't know what the Cathedral would look like or what its services would be like, if it hadn't been for him.

They certainly wouldn't be as impressive as they are and there would have been no Canterbury Festivals, possibly no festivals of that quality and character in any cathedrals at all for a long time after. He was, you see, a dynamic man, a man of tremendous vision and he came knowing very well what tasks lay before him.

For, as Archbishop's Chaplain, he'd been in the Cathedral a number of times over the years, and he knew how cold and dead the building and the services were, and he was determined that would come to an end. It was fortunate for everybody that the Canons were also ready for a change of course, so they welcomed him. Whether he was much opposed in Chapter we don't know but if he was he merely swept them on one side and almost immediately things began to happen.

Within a month or two of his arrival those enormously long services disappeared. I can see him now standing in the Dean's stall one Sunday in April (remember he only arrived in March), and in that rather high voice, which those of us who lived close to him learnt to know very well, announcing that in future morning prayer would end at a certain point. There would be no litany, there would be no ante-communion and once a month, marvellous to relate, there would be a sung communion. People immediately began to murmur 'High Church', but they were quite wrong actually.

He was only looking forward into the future (to where we are today), when the Eucharist would be reinstated in its proper place. So from that point onwards, things began to move. But the Friends didn't come at once. An awful lot of work had to be done; the place had to be smartened up.

I remember standing in the Trinity Chapel one day (I suppose I must have been about 12 or 13). I was already infatuated with the Cathedral when the Dean came up the stairs and he looked at me. You know that grown-ups often think boys don't notice anything, or girls for that matter, but of course we do. He looked around to see that nobody was watching then he nipped over the rails and lifted up the carpet to see if anyone had swept under it. That's what Deans ought to be doing! Keeping an eye on the place and seeing that everything is done properly.

One began to hear a lot of people being told to smarten up, get on with jobs. Then he began to look around this great big beautiful bare building and to say there isn't really anywhere for private prayer. Some chapels began to have furniture put in them and celebrations and prayers were said in them.

First of all Our Lady Undercroft, then Our Lady Martyrdom, then an Altar was put into the Nave which hadn't had one since 1540 or thereabouts. Gradually the place began to be filled with colour and light. The services generally began to take on a new aspect. Great Diocesan Festivals were encouraged. I can remember a stupendous procession in which the entire diocese turned out, parish by parish. The procession went right around the Cathedral, each parish with its banner, its priest and its laypeople and then swept through the streets of Canterbury to St. Augustine's College making a great stir dislocating all the traffic. This was such a success that it was repeated again the following year. I begged Archbishop Ramsey when he came here to revive it but for various reasons he didn't think the time was appropriate and we've never had that type of diocesan pilgrimage again.

Then came the great moment when in 1927 we were told there was going to be a new Society attached to the Cathedral called 'The Friends of Canterbury Cathedral'. Now remember there were no Friends in those days. It was I suspect the invention of George Bell. (Every Cathedral has its Friends now).

You will want to know something about the early Friends and what happened at those early Festivals, and since I was very much a part of them I will tell you.

The first meeting of the Friends Council was held in November 1927 and they planned their festival for May 19th, 1928. The first Steward of the Friends was a rather nice retired Judge, Sir Anton Bertram, who incidentally lived in No. 14c The Precincts, where I now live myself. A number of eminent people were drawn onto the Council of the Friends. Maybe the most distinguished of those days was Dame Sybil Thorndike.

At the first festival we came over to the Chapter House and had our tea there and what was called a conference; it wasn't called the A.G.M. in those days it was a conference. Numbers were beginning to go very well.

By the end of 1927 there were 900 Friends enrolled. By the end of 1928 there were 1,533. I went and looked up the book the other day which is now a piece of 'archival material' as we call it, in the Cathedral Library, and I discovered that I was number 1171, a nice easy number to remember, one year after the murder of Becket.

I said to myself, 1171, I'm not likely to forget that in a hurry, and I enrolled as a member on May 14th just in time for the Festival. I was a boy at the King's School and I was accompanied to the Festival by the Headmaster, Norman Birley, and we were given little blue ribbons to put in our lapels or dresses or whatever they were. Nobody has ever explained to me why we were given little blue ribbons. The Headmaster was rather upset because it was the wrong colour for him; he was an Oxford man and it happened to be the Cambridge colour. The oddest thing about it, too, was that the Dean happened to be an Oxford man and so were nearly all the Canons but no doubt it had some mystic significance.

By the end of 1929 there were 2,133 Friends and by the end of 1931 there were 3,427. The subscription was 5 shillings and in 1929 it was decided we should have a badge. The badge I am wearing, and I am sure some of you are wearing, was designed by Mr. Fedarb, who was teaching at the King's School. By a most extraordinary coincidence, for I hadn't seen him for years, I was walking recently through the Precincts when a voice called out "Hello Derek", it was Mr. Fedarb, looking a little older than I do I think, but very well, and I reminded him that he had been the person who had designed this badge and that some of us had still got our original badges. The great event of the conference after we'd had the teas was to outline the projects the Friends had in mind and what they were going to cost. The first job of work to be done was the Water Tower. It was restored and we had our Festival in 1929 in the Water Tower Garden.

At the tea party we were told of these great plans, all of which in due course were completed over a much longer period of time than anybody expected and at a much greater expense. Bearing in mind that this is 60 years ago you can understand the change in the value of money.

In 1928 the Water Tower was restored and this was a big job of work costing £1,000. The Cloister it was said must be restored too and this would cost £9,000. When the last bay of the cloisters, 32 in all were finished, in 1979 the cost of restoring one bay was £10,500; that's a very interesting comment on the change in the value of money. I forgot what the total cost of restoring all the bays was, it wouldn't be very significant anyway as the value of money has been dropping for so long. Perhaps the most entertaining comment of all was that of the lady who got up at the meeting when it was announced that £2,700 was to be set aside for the restoration of the Monastic ruins. I quote from the *Kentish Gazette*—'A Lady Friend suggested that any money raised by the Friends should be spent primarily on the Cathedral and not on the Monastic buildings which were built by the Roman Catholics because theirs was not the true faith'. Please God we've moved a long way since those days. She, of course, was not a Ecumenicist (perhaps nobody else was then either).

And then it was said that we would restore the Christ Church Gate. This was perhaps the greatest work the Friends had done up to the Second World War. That was to cost £1,200. Of course it cost thousands by the time we'd finished, especially by the time we'd put the two turrets on. And a project that's never been done and in my opinion never will be, was to complete the Corona which was originally intended to have a small spire on the top. They must have realised this was going to be a very

expensive business, so they set aside for that £9,000. Well if anyone here has about one-quarter of million pounds which they wish to donate to The Friends of the Cathedral, earmark it 'completion of the Corona'.

The Dean got up and made some interesting remarks and he did make the point, which I hope you and I have taken too, that the job of the Friends was not just to underpin the ordinary financial working of the Dean and Chapter. It was to be used for specific work and if you read through your Chronicles, which I do very regularly, you will find that all through the last 60 years that's what the Friends have been doing; special works, particular things, not just pushing the money into the Cathedral Treasury.

And he went on to say that there were a lot of things he wanted done. He asked for furniture for a Children's Chapel. Children's Chapels are quite out of fashion these days, so perhaps it was well that the furniture was never produced and the Children's Chapel never set up. But he had a rather nice idea which we did toy with a year or two ago (which I hope is only on the shelf for the time being), which was that the Cathedral should have banners, which could be carried in procession or used for decoration, representing some of the Saints of Canterbury, and I did send into the Chapter, if not the Friends, a list of Saints which I thought could very well be pictured on banners—St. Augustine, St. Dunstan, St. Alphege, St. Thomas Becket, and so forth. Well, we wait for that.

Among the Friends who were enrolling themselves with enthusiasm at this time were Rudyard Kipling and Bernard Shaw. Miss Babington, whom I am about to talk about, knowing Bernard Shaw's fame for writing terse, very witty postcards, wrote to him and said 'Please send me a message for the Chronicle'. She got back the inevitable postcard saying 'Eschew messages—they bore people—G.B.S.' which I think ought to go down in history really, as a very characteristic remark.

At the end of the first year, Sir Anton Bertram retired and was replaced by Margaret Babington. She was a woman of the greatest hidden potentiality. I doubt if anybody, except for Dean Bell, has hit Canterbury with more of an impact of a bomb than Margaret Babington. Of course, nobody could foresee that this quiet clergyman's daughter (her father was Vicar of Tenterden) was to turn out to be the tremendous personality you and I know she was.

She was a quiet looking woman, and she was usually clad in black clothes such as clergyman's daughters would have worn in those days. By the time she'd been here a year we knew that something tremendous was in our midst. She had enormous energy, she had tremendous vision, she was afraid of nobody and nothing. She, incidentally, had private means which of course does help and she stood up to all those people who didn't perhaps agree with her ideas and usually, if not always, got her way.

Bell, of course, was delighted to back her and support her. He wasn't here with her very long but he saw her well and truly launched.

First of all there were the Reports, year by year, and the Chronicles which came out four times a year. Later on, of course, these were merged into one, and there were special papers and periodicals constantly coming out. There were hundreds, literally thousands of letters to be

addressed. The Friends postage in those days must have been fairly considerable, but it was all organised from an office over the Christ Church Gate. The first storey of the Christ Church Gate by the way, was the Friends Office for some years. Incidentally, the account from the *Kentish Gazette* informs us that the Cathedral Gate Chamber was converted at a cost of £147. Heaven knows how many thousands of pounds it would cost today, when you think what's been spent on Cathedral House to make it the rather splendid place it is. And so the Friends were launched.

But that was not really enough for George Bell or Margaret Babington.

George had been over to Salzburg where he had sat next to Dr. Adrian Boulton who came on the Council of the Friends at quite an early age. They saw something of the Festival of Salzburg, which of course is still one of the most famous festivals of the world, and it was said that in the interval in the "Everyman" play which was given there yearly, George turned to Adrian and said "Why can't we do this at Canterbury?"

So came one of the first of a long line of Festivals which eventually, of course, turned into different forms to such things as King's Week and the very large Festival which the City now puts on every autumn. But it all really began in Salzburg and the Festival of 1929 was in fact actually a great success.

"Everyman" was given before the West front. The B.B.C. Symphony Orchestra played and for the first time ever music was heard in the Cloisters. For seven days concerts were broadcast by the B.B.C.

I was having my summer holiday in the Isle of Wight and I suppose I was about 17 at the time. Some nice people there let me listen into this Serenade, which was broadcast very late on a summer evening. How I remember my immense excitement when behind all this lovely music I heard the Cathedral Chimes and the Cathedral clock strike 10. Of course we are all so used to this kind of thing now, but in those days to be sitting in the Isle of Wight and hearing one's own cathedral clock strike seemed to be most miraculous. But between the Friends Festival that year and the Great Festival the next year came another stunning event, again forecasting other events later on.

This was the first Mystery Play to be given in a cathedral since the Reformation, or so it was said. This was a really splendid play entitled *The Coming of Christ*. George Bell had commissioned this from John Masefield the Poet Laureate and he had brought in one of the most distinguished composers of the day, Gustav Holst. He also brought in Charles Ricketts, then famous for his theatrical designs, to design the costumes. I shall never forget that play. It's lived very happily with me all my life. I bought the book, which I have still got (the libretto if you like) and the music which I play on occasions. I have, hanging on my staircase, a most beautiful picture of the Three Kings which Charles Ricketts designed, which was given to me after Mrs. Bell's death as a souvenir of Dean George. If any of you ever call on me and would like to see it I would be happy to show it to you.

The play forecast the later plays which we all know so well, T. S. Elliot, Dorothy Sayers, etc. So everything went on in great style and the Friends were launched.

In the midst of all this at the end of 1928, which was a really golden year, was the marvellous enthronement of Cosmo Lang. I'm sorry I missed George Bell's installation but little boys of 11 were not invited on that occasion. By the time we were installing Cosmo Lang (who was to ordain me) in 1928, George was bringing in everybody he could, including the boys from the King's School. We were all placed up in the Triforium just over Chichele's tomb looking down on these great ceremonies.

This was the most stunning service that had been seen in the Cathedral since the Middle Ages, only surpassed, in my opinion, by the visit by Pope John Paul II in 1982 in the number of distinguished people, representing all aspects of life, that were brought in on this occasion.

Well, we looked forward to this sort of thing going on under George Bell and Margaret Babington for many years to come but it was not to be. The enthronement made such a great sensation that it was felt in high places "We can't leave this man in Canterbury, he must become a Bishop". So on St. Boniface Day in 1929, Archbishop Cosmo Lang, who had succeeded Randall Davidson, consecrated George Bell to be Bishop of Chichester in Canterbury Cathedral. It was the first time a cope had been worn in the Cathedral since the Reformation and it was soon followed by the next consecration with a mitre as well.

The new age had begun. It was to be filled with excitement and the Friends were to grow more and more powerful and effective and more and more money was to be raised. All these different projects were tackled and in due course finished and now 60 years later we can look back on it all and thank God for these sixty glorious years as we celebrate our Diamond Jubilee. I would have liked to have talked to you a lot more about succeeding years, the great part played on Festival days by Hewlett Johnson who enjoyed it all so much, and my own part in it and much more in the last 30 years or so, but time doesn't allow. It's been one of the most enjoyable experiences in my long years of connection with this Cathedral to have been a member of the Friends, paid up since May 14th, 1928. Somewhere in a world better than this, which is in close touch with ours, George Bell is watching us today and saying "I built better than I knew", and somewhere close to him Margaret Babington will be saying "Well, when it came to the point, I did most of the building anyway", because of course she was the great figure, THE personality.

God rest her soul, and the souls of all the Friends of Canterbury Cathedral who have preceded us in the great work of giving our support, our love and our prayers to the most splendid of all churches. I hope all of us here in this hall today will continue to be Friends for as long as we live. And I look forward to more great reunions here perhaps, but certainly for us all hereafter.

May God be with us all.

ODDS AND ENDS

Visitors to the Cathedral, and also regular worshippers, may like to have some information about the beautiful wooden chair (and predieu) in which the Archbishop usually sits at services in the Nave. It was commissioned by the Dean and Chapter in 1969 from the well-known Master-Craftsman, Edward Barnsley, who worked for many years at Froxfield in Hampshire making furniture of the highest quality both for domestic and ecclesiastical use. His work can be seen also in Portsmouth and Coventry Cathedrals as well as in the Chapel Royal, St. James, and many parish churches. This chair for Canterbury was first used by Archbishop Ramsey soon after its delivery in July 1971 and exhibited at the Fine Arts Society in London in 1982 as an example of Edward Barnsley's work. A nice feature of the chair is the coat of arms of the See of Canterbury at the top of the chairback, the work of Peter and Sheila Waters, bookbinders of Froxfield. (The total cost of the work was £685).

The great hurricane of October 16th last autumn destroyed the venerable mulberry tree reputed to be more than three centuries old, as well as other big trees in the Precincts (south side) and Green Court. Old King's Scholars will lament the destruction of the tall tree which stood in the centre of the Mint Yard as long as anyone living can remember. Woodruff and Capes history of the school, published in 1908, shows in a photograph on page 216 two fine trees in the Yard. Now there are none.

Curiously enough, earlier in the summer, it was necessary to fell a dead tree near the gateway of the Education Centre at No. 11 the Precincts. This has been replaced with a youthful specimen of the oriental 'handkerchief tree' (*Davidia involucrata*), the gift of the Men of the Trees (Kent Branch) in memory of those who perished in the Zeebrugge ferry disaster early last year.

No doubt other trees will be given and planted in due course to make up the losses in the Cathedral grounds.

Many people who read this Chronicle will have been to the splendid winter exhibition of the Royal Academy, "The Age of Chivalry", at Burlington House and recognised exhibits from Canterbury. A magnificent 'Miracle Window' from the Trinity Chapel dominated one of the first galleries to be entered and the coat armour of the Black Prince was another prominent feature of the exhibition, as well as a mediaeval seal-press and two splendid silver gilt basons dating from the days of the monastery and thought to be the gift of Prior Chillenden about 1400 to Canterbury College at Oxford, where young monks were trained and educated.

Since the last Chronicle was published Dr. Gartner and his team of wallpainting restorers have brought to a successful conclusion many years of work on the famous painting of St. Paul shaking off the viper at Malta, which was discovered on the north wall of the sanctuary of St. Anselm's Chapel in 1888 and can now be seen again in its full beauty since the removal of the scaffolding which had obscured it for so many years.

The next 'unveiling' will come early in the summer, it is hoped, when the blue curtain which has filled the east window of the Corona is taken

away and the Redemption window c. 1200, which has been in the care of Mrs. June Lennox and her team for many months, is revealed—cleaned, restored and double-glazed in good time to gladden the eyes of the bishops who will fill the Quire to capacity for the Lambeth Conference at the great Services which will open and close the Conference.

TWO BOOKS

The year 1987 saw the publication of two books—both biographies—which may well be of interest to Friends and readers of the Chronicle since their subjects were both in recent times most closely linked with the cathedral and all its life.

The Red Dean by the Reverend Robert Hughes (Churchman Publishing for £17.95) is a detailed and very objective account of the life of one of the most controversial figures in the history of the Church of England in our century. The author describes his book in a subtitle as “The Life and Riddle of Dr. Hewlett Johnson” and his final chapter, “Peacock or Prophet?”, suggests that at the end of his labours in preparing for and writing this book he is still unable to solve the riddle. But he has written an excellent account of a very gifted and remarkable man under whose long term of office the Cathedral flourished remarkably. While he was obviously to those who worked most closely with him very often an infuriating personality (as this biography clearly reveals), to multitudes who met him in other contexts he was always unfailingly courteous, kind, and charming. This record of his life and activities leaves one astounded at his energy and vitality which was still apparent when, over ninety, he flew off for a final visit to China having previously stayed in Cuba as a guest of Castro—controversial to the end.

By contrast, Mrs. Margaret Pawley in her biography of *Donald Coggan, Servant of Christ* (S.P.C.K., £10.95) has chosen to give an account of the devoted industrious life of a much loved archbishop who may well be thought of as a prophet but could never be mistaken for a peacock. His transparent sincerity and obvious love for Our Lord and His Church makes Dr. Coggan well into his retirement a greatly valued speaker and above all exponent of the Scriptures, the record of whose travels though less exotic and glamorous than those of Dr. Hewlett Johnson still fills one with amazement and admiration at his stamina and tireless zeal for the everlasting gospel. Both these books are illustrated with excellent photographs and well worth reading for the picture they give from very different viewpoints of the Church of England in the twentieth century.

D. INGRAM HILL

ARCHBISHOP KEMPE'S GATE IN THE QUIRE SCREEN

Prior Eastry had the existing stone screen round the quire built in 1304. It was said to have three gates, or rather gate arches. One at the west is now incorporated in the later pulpitum and hidden by the woodwork of the returned stalls where the Dean and Chapter sit—stalls which were designed and carved by Roger Davis in 1682. The gate at the other end of the quire, on the north side near the pulpit, is usually called the Chichele Gate because of the adjoining tomb of Archbishop Henry Chichele, put up about 1424. The Chichele Gate remains more or less as originally built in 1304 and is well-known to the present cathedral community as the gate through which processions return from the quire or the high altar to the Treasury and St. Andrew's Chapel. Opposite the Chichele Gate on the south side of the quire is the third gate: this gate is not so much noticed, since it is rarely used except to admit late-comers to sit in the chairs near the altar steps. When compared with the Chichele Gate, the southern gate can be seen to have been rebuilt.

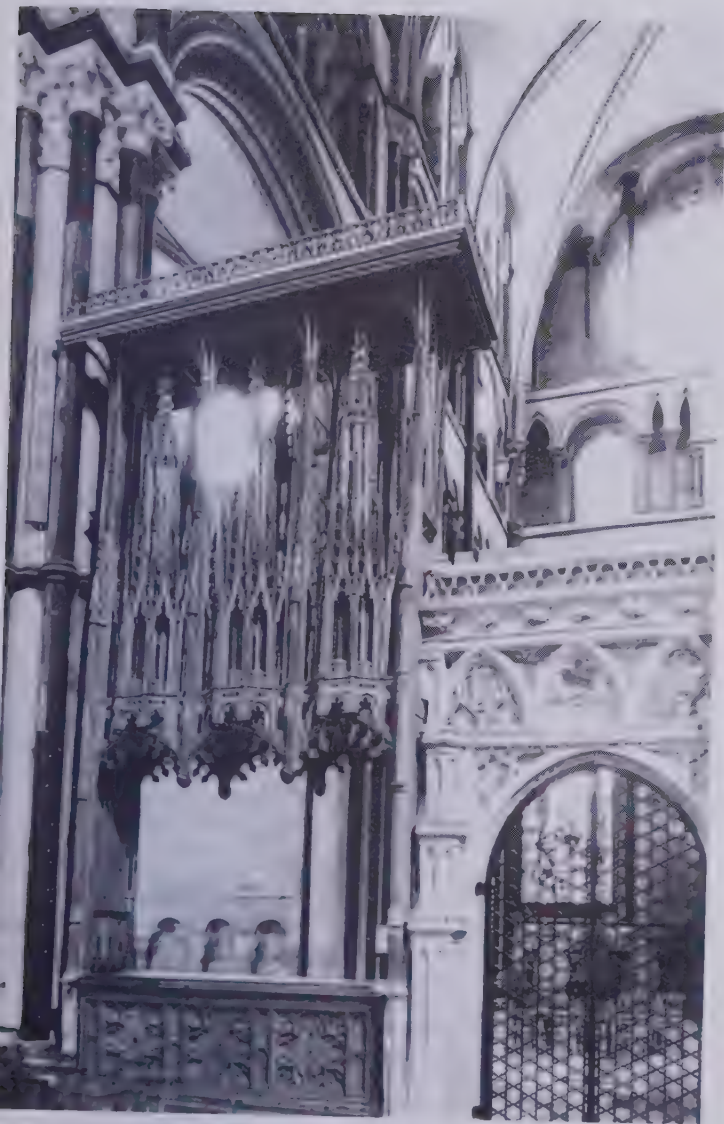
The gate adjoins the tomb of Cardinal John Kempe, Archbishop of Canterbury from 1452 to 1454. Kempe had previously been Archbishop of York and Bishop of London; but he was chiefly important as a diplomat and as a Chancellor of England. He came from Olantigh, near Wye, in which town he founded a Chantry College and Grammar School in 1447. Some of its buildings still exist, forming the basis of Wye Agricultural College. Kempe's Cardinal's Hat adorns the College coat of arms and can still be seen in local shops on cardboard boxes containing fruit or plants from Wye. Kempe died on 22nd March, 1454. He was buried just to the east of the south quire gate in a stone tomb chest with an elaborate wooden canopy consisting of three spires of tabernacle work with a tester above. The canopy was restored at the expense of the Friends in 1947-48 on the occasion of the five hundredth anniversary of the founding of Wye College.

A note of the rebuilding of the Kempe Gate was found in 1986 by Professor R. B. Dobson, when he was at work in the Archives for his chapter "The Monks of Christ Church in the later Middle Ages" for the forthcoming History of Canterbury Cathedral. The entry occurs in Prior's Roll 15 where it is noted that:

'£9.18.2d. was received from Thomas Kempe, Bishop of London, for the construction of a new work of stone to be made beside the cardinal's tomb'.

Unfortunately Prior's Roll 15 is undated; but it is fairly certainly for the period from Michaelmas 1453 to Michaelmas 1454, since it includes incomes from the archbishop's see given to Prior Goldstone I between March and August 1454 during the vacancy. There is also a mention of payment for work on the new Library being built at the monks' Oxford college, Canterbury College, which appears to have been completed in 1454. (An extra membrane, which dates from 1456-57, has been stitched into Prior's Roll 15; but fortunately this can be distinguished from the rest of the account. It is the present membrane 3).

Kempe's funeral is well documented in the Chronicle written by the Christ Church monk, John Stone, for the years between 1415 and 1471. His body was brought to Canterbury on the evening of 1st April and



Archbishop Kempe's Gate

received by the Prior and monks at the Westgate. With them were the Abbot and Prior of St. Augustine's and the Bishop of Ross, who acted as Assistant Bishop in the diocese. The coffin lay in the cathedral overnight, and next morning a requiem mass was celebrated by Bishop Thomas Kempe, nephew and executor of the late archbishop. The burial was in a tomb described by John Stone as being 'between the archbishop's throne and the tomb of Archbishop John Stratford'. (W. G. Searle, ed., *The Chronicle of John Stone* . . ., Cambridge, 1902, p. 59.)

The 'new work of stone' beside the tall, canopied tomb was required because a section of the quire screen had to be taken down to make space for the tomb. A buttress was needed to hold up the masonry, to make an 'end stop', as it were, for the screen at that point. The buttress is of stone, on the north side of the screen, constructed in three tiers with crenellations (tiny battlements). It is the same height as the gate and the open work of the screen continues across over it to abut the tomb canopy. The gate itself has more crenellations along the top and a row of small ballflowers, an unusual motif at Canterbury. Decorated spandrels fill the spaces each side at the top of the gate arch—of solid stonework on the north side and cut out as tracery against a dark hollow background on the south side. The inner arch has a recessed pattern on the north face and a vine scroll on the other side. The carefully cut vine scroll with stylized leaves and fruits is one of several in the cathedral, all dating from the mid-fifteenth century. The south face of the buttress is flat with three panels. The topmost one contains a niche for a figure of a saint (now lost), possibly St. John Baptist or St. John Evangelist as patron of John Kempe. The gate is not in any way ostentatious, although neatly decorated and of careful workmanship. When the tomb canopy was set up, apparently after the gate was in position, the stonework was cut away in places to accommodate the struts which hold up the wooden tester. Apart from this slight damage, the gate appears in good condition.

Other 'new work' was in progress in the cathedral in 1454. The Chapel of Our Lady and St. Benedict (Our Lady Martyrdom) which had been begun in 1448 was almost finished. Prior's Roll 15 includes payment for making the organ for that chapel. There is also a payment of £103.11.3½d. (a large sum for the time) 'to various masons working on the new work of the church this year with materials bought for it'. It is possible that this might refer to the pulpitum, the screen with the kings. There is a relationship between the details of the Kempe Gate and the details of the pulpitum: the crenellations and ballflowers; the vine scroll and recessed pattern; the 'netting' inside the small niches all seem to be part of the repertoire of the same workshop. It is quite possible that both might be the work of Richard Beke, master mason at Christ Church Priory from 1435 to his death in 1458. Dr. Francis Woodman has already suggested that Beke designed the pulpitum in the 1450's. A firm date for the Kempe Gate strengthens this attribution.

Canterbury Cathedral is perhaps remarkable for the documentary dating from assorted accounts and obituary notices of priors and archbishops which can be applied to alterations and additions to the fabric during the life of the Cathedral Priory. The date of Archbishop Kempe's Gate is a useful new item for the list. I am grateful to Professor Dobson for his discovery and to Dr. Nigel Ramsay for assistance in dating Prior's Roll 15.

M. SPARKS

THE GREAT CHURCH AT CANTERBURY

When Lanfranc of Bec arrived in Canterbury in 1070 he found his cathedral church a mound of ashes and the conventual buildings in ruins. He was inspired, seized by a great desire to rebuild as rapidly as possible the largest and most beautiful church his masons could conceive to celebrate the conquest of England by his king under the protection of the papal banner, to show the power and domination of the Normans and to glorify God. The new church and the new castle were to be the largest buildings in the city of Canterbury, dominating the community, symbols of the power and might of the Normans and the glory of God. Lanfranc spent vast sums of money on his new church to satisfy his innate desire to prove the nature of Norman prestige.

The earliest churches, however large or small, were modelled on civic basilicas since these were the easiest, quickest and most economical buildings to erect. They were vast covered spaces, usually oblong in shape, often divided lengthways by colonnades or lines of arches which supported the roof. At the end was the apse, a semi-circular area, where once the magistrate and his assessors had sat, and between the apse and the nave was a space, the choir, once reserved for lawyers. Side chapels proliferated and formed side arms so that early on a cruciform shape was arrived at. This shape accorded perfectly with Roman liturgical ideas and theology which used this happy accident of an evolved useful cruciform shape as symbolic of its message to the community; to enhance the purpose and presence of the building within the community.

Principally Lanfranc's cathedral church was the seat of the archbishop, but apart from the fact that his *Cathedra* or great seat was sited in the choir and had been since the time of Augustine, this was actually a matter of little account. The archbishop had no special part in the liturgy other than as a priest, and services continued whether or not he was present in the building. Lanfranc himself soon set up his own household away from the monks; more often than not he and his successor archbishops were absent on royal or official business; sometimes abroad, sometimes in exile. In their absence the prior and the monks ran the cathedral.

As monks of the order of St. Benedict, they lived a life regulated by the threefold pattern of prayer, study and work. Their day was divided into periods of time when these three elements could take place. The greater part of their day was allotted to prayer in the early years after Lanfranc's refoundation, and their greatest need was quiet and isolation from the world to keep their minds in a state of spiritual concentration. From the very beginning in Canterbury the great problem was noise. Benedictines more than other orders invited the laity into their churches for a variety of reasons, and because of this, areas had to be set aside for those who came in.

The monks worshipped in the choir in isolation from the laity. Until the end of the eleventh century the sanctuary at Canterbury was only two bays long but probably physically cut off from the nave. Gradually

in the various rebuildings the choir was extended eastwards to provide the monks with more cut off space. The altar was raised up over the eastern crypt below, so giving the idea of an uphill road to the heavenly city, Jerusalem. The walls were covered in painted pictures in gold, blue and red. Ceilings were blue and spangled with stars. The whole idea of the heavenly city was transferred into church architecture both inside and out; dominating thought and inspiring minds to follow that road. As well as cut off space, the monks needed access to the choir away from the laity. At Canterbury this was provided by way of the eastern transepts. The north east transept gave direct access to the choir from the dormitory. To prevent contact with the laity a great stone screen was built across the choir entrance probably as early as the end of the eleventh century. Later a rood screen was built further down the western transepts so that there were in fact two barriers across the choir. Since the laity still needed access to the east end of the church, doors and gates were provided in these screens.

In the Middle Ages attitudes to piety changed a great deal. Every great church had a large collection of relics and shrines of various kinds. Canterbury was no exception. It had a very large number as well as the bodies of its own saints such as Dunstan and Alphege. It was a propaganda exercise to show these relics to the laity at festival times and on their anniversaries. Shrines were sited so that people could get near them. In the years after the murder of Thomas Becket the Canterbury monks suffered enormously because of the influx of visitors to his tomb in the crypt. Pilgrims thronged the crypt and all parts of the church to see with their own eyes where the archbishop had been killed. The desire to visit the shrine and see the relics became a cult of its own and a way had to be found to discipline the hordes of men and women and take them round in some sort of order without completely disrupting the life of the monks. A walkway all round the outer part of the crypt, and later round the choir, was found to solve the problem. This was the ambulatory, simply a walkway.

This mass movement involved important changes in the conception of sanctuaries which now had to allow the pilgrims to gather together and especially to move about in processions. In order to satisfy the piety of the processing crowds, the number of naves was increased, numerous additional chapels were opened, chantry chapels were endowed by members of the aristocracy, and the number of doorways was multiplied. Processions were catered for by marking out the interior route on the floor around the choir to the shrine and the altars. When the Canterbury sanctuary was rebuilt after the fire of 1174, it was lengthened and reshaped to provide a theatrical view of the great shrine of Thomas Becket, and to allow for the development of ceremony connected with the pilgrimages. In the huge nave below, pilgrims were able to prepare themselves by penitence before entering the sanctuary and drawing near the great shrine to pray and hope for miracles of healing. At Canterbury the shrine was partly hidden under a decorated wooden cover which was raised on a pulley at regular times to display the gold and jewels attached to the shrine to encourage other pilgrims to give.

These expiatory pilgrimages dramatically changed the character of the church. Archbishop Sudbury berated some pilgrims on their way to Canterbury for believing that they could earn repentance and remission from sin by going on pilgrimage. Possibly he was right in his suggestion that it was nothing but a holiday for them. But the church in its own way was to blame because it used the pilgrims as a source of finance and worse, a means of securing domination over the minds of the laity. Instead of meeting in joyful communion with the risen Christ, certain of forgiveness, rejoicing in triumphant grace and expecting Christ's glorious return, many were persuaded into the belief that they lived in fear of death, in constant anguish about eternal punishment. The practice of penance was altogether centred on the atoning death and blood of Jesus Christ. The sign of the cross dominated all piety. Worshippers bowed before the cross and before the altar from which they were kept at a distance. Everything they saw called to their minds the sacrifice of Christ for which they had to gain pardon by virtue of their merits and penances, even indulgences which they could purchase to benefit the church and so purge themselves, blinded to the free grace and the final victory over death accomplished by the Triumphant King. The church traded on this and encouraged it, causing a wider and wider separation of clergy and laity both in the monastic communities and in the church at large. It led to vast changes; distrust and envy of the great wealth of the church; laxity among monastic communities; new ideas of a church in which monasteries had no place; and the use of monastic churches in ways that were never intended.

The Reformation swept away monastic communities of all sorts together with the worship of saints and relics. Thomas Becket's shrine was completely obliterated at Canterbury and its wealth of jewels and gold plate and gold wire at which even Erasmus marvelled, was taken by the cartload to fill the royal coffers. The Trinity chapel stood empty, no longer a theatre but a space. The crowds disappeared, and no longer thronged the building. The ambulatories stood empty, the side chapels stood unused. Some were taken down. The vestments, once the glory of a church like Canterbury, which had added colour to its ceremonies, were sold to the ladies of the city. Its service books and manuscripts were discarded and salvaged by some enterprising Canterbury stationers who used them as packing in their book binderies. The monks were pensioned off. Some left. Some remained to serve the new Dean and Chapter in the same building with a very changed purpose. Services were said and sung in English with Cranmer's new prayer book at stated times each day but there was no constant round of prayer throughout the day such as the monks had used. There was no threefold rule. Sermons were introduced to a much greater extent. And because the majority of the monks had been unused to preaching, six preachers were introduced at Canterbury. For hours at a time the choir was unused and empty. The nave was deserted. The Dean and canons at first lived as a secular college within the precinct of the church while their families lived in the city without, but within a few years of the refoundation this practice was abandoned. Many of the monastic conventual buildings were turned into private houses. During the commonwealth period the choir was abandoned almost entirely in favour of the chapter house which became

the sermon hall. It had its own small organ to accompany the versions of the metrical psalms then so popular with the laity.

After the restoration of the monarchy in 1660 the chapter house was abandoned in favour of the choir. The great musical revival which followed made Canterbury a place of repute. But despite a healthy income from estates inherited from the former community the Dean and canons made no attempt to lavish any care on the building fabric except in dire emergencies, and lived as private gentlemen often in some splendour, many of them non-resident for long periods. Some, like Dr. Jackson, cared; and he spent long years in office as treasurer, though even he lined his own pockets on the profit of his prebendal stall. From 1574 almost the entire crypt was handed over to the resident Huguenot refuge congregation. Other parts of the crypt were used as cellars for the prebendaries' wood and coal.

Worship prior to the Reformation took many forms; great services, masses, marriages, baptisms, burials, pilgrimages, processions, plays, but all could take place within the church. Parts of the building were dedicated to specific uses. The first parts of the services of marriage and baptism took place in the porch. The Anglo-Saxons considered the porch the most sacred place for burials. Legal transactions are known to have taken place in the porch. Money rents were paid over either there or in the treasury. The church building was central in the life of every member of the community. Each person knew where it was. After the Reformation many of its purposes were swept away leaving a building which was the wrong shape for the new forms of worship, but which was preserved simply because it does not seem to have occurred to anyone that a simpler shaped building would have served the new type of worship more satisfactorily.

ANNE M. OAKLEY
Cathedral Archivist

THE MEDIAEVAL LIBRARY AT CANTERBURY CATHEDRAL

In the mediaeval period Canterbury possessed one of the largest collections of books in Britain and the majority of these books were in the two great libraries at Christ Church Priory and St. Augustine's Abbey, though there were also important libraries in the other religious houses like St. Gregory's Priory and the Franciscan Friary. Virtually all of these books are sadly no longer in Canterbury; they were largely dispersed not at the Dissolution but in the later sixteenth and early seventeenth centuries. However, quite a large number still survive and are scattered among many libraries, particularly the British Library, and those in Oxford and Cambridge. At least 300 survive from the Cathedral Library (listed in N. R. Ker, ed. *The Mediaeval Libraries of Great Britain*, 2nd ed. 1963). Several of these books, like the 'Utrecht' Psalter or the 'Eadwine' Psalter are exceptionally beautiful and famous, and some of them, like the 'Codex Aureus' made in the eighth century or the St. Augustine's 'Canterbury Gospels' made in the sixth century, were already very ancient in the later mediaeval period. Of equal importance is the survival of several detailed catalogues of both the Christ Church and St. Augustine's Abbey libraries, and these were published by that great scholar and bibliophile, M. R. James, over eighty years ago in his remarkable book *The Ancient Libraries of Canterbury and Dover* (1903). These catalogues allow us to reconstruct much of the contents of the two great libraries, and for Christ Church in particular, to show how the library grew between the twelfth and early sixteenth centuries when the number of books rose from c. 600 to c. 2,000. It is not, however, my intention in this brief essay to look at the contents of the library, which have been discussed by many scholars, but to look for what survives of the fabric of the library buildings themselves.

If one has read Umberto Eco's 'neo-gothic' novel *Il Nome della Rosa* (1980), one might expect to find that the library at Christ Church would be a huge labyrinth-like building above an equally large scriptorium. However, Eco's North-Italian abbey was of course totally fanciful, and where evidence does survive for monastic libraries in Britain, they are usually quite small in size and often situated between the church itself and the Chapter house on the east side of the cloister. The scriptorium with its writing desks (often a row of carrels) was usually in one of the cloister walks. In the later mediaeval period quite a few monasteries (like Christ Church) had new purpose-built libraries and the ground floor of the old narrow libraries often became a mere passage which in Victorian times (and often still today) were called 'slypes'. At Gloucester and Winchester (both former Benedictine Abbeys) parts of the library still survive above a 'slype' on the upper floor, while at St. Alban's Abbey a 'slype' with parts of the north wall above (perhaps the library) survived until Lord Grimthorpe's restorations in the 1880s. At Worcester, Durham and Reading Abbey, there was also probably a library above the 'slype' though at Worcester it is usually called a treasury) and at Westminster Abbey the library may in part have been above St. Faith's Chapel which is between the Chapter house and the south transept.



Plate 1

At Canterbury there is in the area between the north-west transept and the Chapter house a long narrow 'slype' which today contains flower vases, brooms, chairs, etc., as well as the very recent virger's rest room. As long ago as 1902 Sir William St. John Hope in *Inventories of Christ Church, Canterbury*, p. 144 suggested that this was where the Old Library had been, but he only mentions this in passing while describing Archbishop Warham's Chantry Chapel, which occupied part of the area from 1507. It seems to me highly likely that this was indeed the site of the Christ Church library from at least the twelfth century until 1444, when Archbishop Chichele and Prior Goldstone I's splendid new library over the Prior's chapel was completed. The 'slype' area is about 25 ft. long by 9 ft. wide and is entered from the east cloister walk through a small doorway which incorporates a small perpendicular window above it. This door and window almost certainly date from Prior Chillenden's time (c. 1400) but above them can be seen part of a round twelfth century arch (Plate 1). On passing through the doorway one goes into a passage through a 7 ft. thick wall (which is in part the north-west buttress of the north-west transept) before emerging into the slightly less confined space of the library. On your right (*i.e.*, to the south) can be seen part of the original late eleventh century wall of Lanfranc's cathedral, while to your left can just be seen parts of two wide arches with segmental heads. Until 1896, when Sir A. W. Blomfield walled them up (during his Chapter House restoration), there were under these arches large shallow recesses, which appear to have been constructed early in the fourteenth century, during Prior Henry of Eastr's rebuilding of the Chapter House. There is a third and longer recess further to the east (now behind the Virger's rest room wall) and all three almost certainly contained book cupboards or *armaria*, as did perhaps the space along the south wall between the great western buttress and the now removed pilaster buttress in the centre of the north side of the north-west transept wall.

If one looks at the catalogue of books in the library in Prior Henry of Eastr's "Memorandum Book" which was drawn up in the 1320s, one sees clearly as M. R. James showed, that the library is divided into two sections or *demonstrationes* in Latin. These are then subdivided into smaller sections, labelled *distinctio* (bookcase) and *gradus* (shelf) and there is also a list of *libri extra gradus* (books not on shelves) as well as a list of 36 books kept in the cloister and a "bible in two volumes in the Infirmary". James suggested that the two 'demonstrations' represented the two sides of the library. This is possible, but is it perhaps more likely that they represent the two floors of the library? If so, is there any evidence that the library ever had an upper floor as in Gloucester, Winchester, etc.?

The answer is very definitely yes, because even though the south wall of the library upper floor would have been destroyed in the later fifteenth century when the north-west transept was rebuilt, part of the west wall of this upper floor, with an early fourteenth century window in it, still survives built into the north-west buttress of the transept. This trefoil-headed window, which now has an ugly pipe running through its lower section, can be seen clearly from the cloister side (Plate 2), and it is directly above the door from the cloister into the library. Access to this



Plate 2

upper floor may have been via a now-destroyed internal stair, but the spiral stair in the north-west corner of the north-west transept might also have been used. Eastry's catalogue also shows that all the oldest books (about 500 in number) are in the first 'demonstration', and grouped under the following main classes:

Theology (by author arranged alphabetically from A to V).

Chronicles, compotus (*i.e.*, books for the study of calculation),

Martyrologies, Monastic rules.

English books.

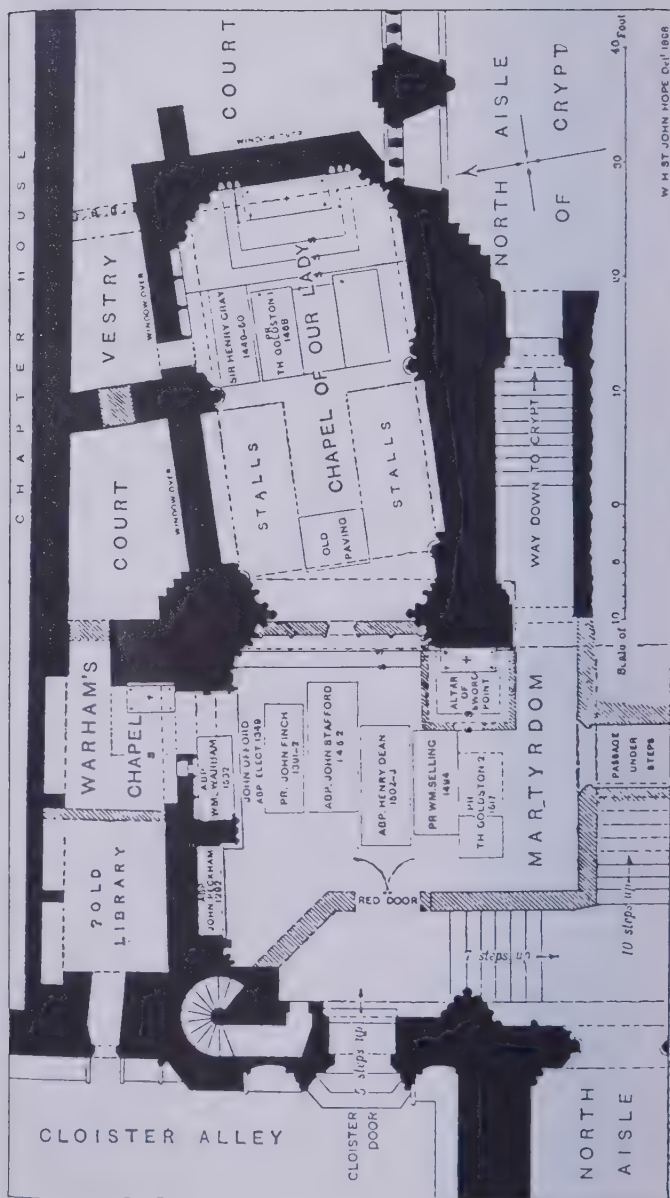
Books kept in the cloister.

Passionals, lectionaries, homiliaries.

Secular books (grammar, rhetoric, dialectic, philosophy, arithmetic and music, physic).

These must be the books that were on the ground floor and several of the surviving Christ Church books still contain their bookcase and shelf numbers in this arrangement. So, for example, Bodleian Library MS. 271 (*Opuscula Anselmi Maiora*) is marked *Dist. II Gr. VIII Dem. I* showing that it was in the second bookcase on the eight shelf down, and probably on the ground floor. James has also shown that each bookcase contained 12 or 13 shelves and on each shelf only a few volumes (sometimes only 3 or 4). This suggests that all these books lay on their sides on shelves and one can imagine these on either side of the library. The rest of the books in the first 'demonstration' are books given by individual donors many of whom were monks who held office in the community.

The second 'demonstration' which was probably on the upper floor is entirely classified by the names of the donors and is roughly in chronological order, starting with the 'books of St. Thomas' (Becket), in the first and most of the second *distinctiones* (five books of Herbert of Bosham, Becket's friend and biographer, complete this second case) and continuing via Ralph of Rheims, Richard Chaplain of St. Thomas, Archbishop Lanfranc, Archbishop Hubert (Walter) and various monks, priors (including Wibert) and others until towards the end we come to quite a large group of books given by Archbishop Robert of Winchester (who died in 1313). Many of these later books are listed as *extra gradus*, perhaps because the shelving had not yet been completed for them, and it seems very likely that the upper floor of the library had perhaps only recently been completed. Prior Henry's list of building works (also in his "Memorandum Book") does not mention the library, but under the years 1304-05 we read that he "repaired the Chapter house with two new gables" and evidence of this work still survives in the lower parts of the Chapter house walls, showing that a complete rebuilding of the Chapter house took place. This would obviously have required the complete removal of the shelves and books from the library, and it is likely that at this time the opportunity was taken to completely rebuild the library and perhaps, for the first time, give it an upper floor. The only surviving and visible part of this work is the recesses on the ground floor north side and the first floor window on the west (all mentioned above).



From at least the mid-twelfth century until c. 1304, the library perhaps occupied only the ground floor, and a fragment of a catalogue of the 1180s also published by M. R. James suggests that the library at this time contained about 600-700 books (*i.e.*, the first part of the collection in the Eastry Catalogue). Earlier than this we cannot be certain where the library was kept, but from the 1070s when Lanfranc was rebuilding the cathedral, cloister and Chapter house, he was also collecting and having copied new books for the library. Initially these may only have been kept in the cloister (all the valuable books and service books would always have been kept in the Treasury or in the Cathedral itself) but it is likely that by the mid-twelfth century at the latest the 'slype' area had become the library.

This supposition is perhaps confirmed by the fact that a new passage under the south end of the great dormitory (called a *locutorium* or parlour on the 'Waterworks plan' of c. 1160) had been constructed by c. 1160. Professor Willis points out that this perhaps superseded an earlier "locutory between the Chapter house and transept of Lanfranc's church". Early in the twelfth century, a new night-passage had been constructed from the south-east corner of the great dormitory to link with the new choir in St. Anselm's great extension to the cathedral. The passage allowed the monks to go from the dormitory to the choir for night services without going downstairs to the cloister. The earliest night-passage and stair may have run from the south-west corner of the dormitory straight along the west side of the upper part of the Chapter house to the Cathedral transept. When this passage was no longer required, the Chapter house could be rebuilt on a much larger scale (which must have taken place in the twelfth century) and in association with this work the old passage could be converted to a proper library. It is interesting to note that 'The Waterworks' plan shows half a gable end between the Chapter house and the Cathedral transept. This must be the west gable of the library. Does this suggest there was already an upper floor by c. 1160?

Prior Henry of Eastry's library was probably shaken by the earthquake in 1382 which cracked the neighbouring Chapter house and left it "ruinous and dangerous" until rebuilding work was started by Prior Thomas Chillenden in 1398. No mention of the library is made at this time, but, as we have seen above, the architectural style of the library door suggests that it was remade at about this time. There is also mention of a "new roof beyond the Martyrdom" in 1384-85. Is this the library roof perhaps being repaired after the earthquake? By the early 1430s, however, there was clearly a plan to rebuild the north-west transept of the Cathedral and to create a brand new library over the Prior's Chapel (*i.e.*, on the storey above the present Howley-Harrison Library). The Register of Archbishop Henry Chichele mentions (on 21st April, 1432) that the Prior and Convent had agreed to receive the Archbishop's body after death because, among other things, he had given "great sums of money for the repair of the church and its tower (the south-west tower) and especially for the construction of the new library which he had abundantly supplied with divers precious books of the divers faculties". Sadly we do not have a list of these books, though we do have a list of the 34 books given twenty years earlier by Prior Thomas Chillenden on his

death in 1411. This new library clearly took a long time to complete; the main structure must have been finished by 1444 when the windows were glazed, but it was still being "adorned with very beautiful carved work" in Prior William Selling's time (1472-94). Prior Thomas Goldstone II was perhaps the first to see it in its final glory, and it is from his time that we have a list of books repaired in 1508, compiled by William Ingram, custos of the shrine of St. Thomas. This splendid document tells us a great deal about this library and it is a tragedy that all traces of this building and the Prior's chapel beneath were lost when they were demolished in the mid-seventeenth century. The 1508 list tells us that there were 16 bookcases (eight on either side) and that each case had four shelves. There were probably reading desks as well, and it is clear that the old system of 'distinctions' and 'demonstrations' had been swept away and replaced by a new system. This sumptuous library only lasted a further half century before it was "shamefully robbed and spoiled" of all its books, "an act much prejudicial and very injurious both to posterity and the commonwealth of letters" as William Somner put it in 1640. Ten years later he would witness the final destruction of the library building itself and perhaps felt that Canterbury was lost to the world of scholarship.

TIM TATTON-BROWN

WILLIAM SOMNER'S PURSUIT OF A MISSING CATHEDRAL REGISTER

Of all the Cathedral's archivists and historians, William Somner (1598-1669) remains the best known: he was a pioneer in his fields of interest, and his biography has been written in both the 17th century, by White Kennett, later Bishop of London, and in this century, by W. G. Urry. His scholarship was profound enough for his notes to be thought worth citing by the recent editors of the *Councils and Synods* of the English Church, and it is evidenced in Canterbury by the presence of some of his papers and many of the books from his library in the Cathedral Archives and Library; more visibly, too, the font in the nave may remind us of his care for the Cathedral's possessions, for it was by him that it was hidden and preserved in the Civil War and Commonwealth.

Two letters in the Cathedral Archives give a further indication of Somner's zeal for the preservation of the Cathedral Archives and of his scholarly contacts, while they also cast a little light on the general history of the Archives and Library in the 1630s. They were mounted in a scrapbook of 'Christ Church Letters' by J. B. Sheppard (the Cathedral's 'Record-Keeper' and then Librarian, from the 1860s until his death in 1895); it is not stated where he found them. The first seems to be a fair copy, and not in Somner's hand, while the deletions and insertions in the second letter show it to be Somner's original draft; the first letter is also written in a less hurried or terse style and is rather in the nature of a testing of the waters:

Kind & worthy Sir

With many thanks for your Love in lending it me so redily, and trusting me with it so long, I now returne you your manuscript, & had sent it sooner had I knowen of your returne to house in London. Excuse me (I pray) for not sending it on tuesday last, because indeed I was that day & monday 12 miles out of towne. I am sorry to see that Sir H. Spelman intitles himselfe owner to the booke, by his name in the front: well hoping that (as you once voluntarily made me a promise) you would one day, when you should see your time, repossesse the Church of Canterbury of it, whose it plainly apperes to be, to have once been at least. Truly Sir, I doubt the time will come it will be discovered (though I keep your Counsaile) that this booke is missing, & then knowing that Dr. Simpsons study was the treasury for some like records when he died, it will be suspected, that this might be one, & so gradatim the suspicion light upon you, to whom the Studie was free after his death. Diligent care is now taken for reducing the church muniments & records into order, by speciall command from his Grace, my selfe being thought worthy by the Chapter to assist them in the worke. I cannot well see how being thus intrusted by them, I can with honesty conceale my knowledge where this booke is. So that I am in a streight. For my promise to you hath bound me to silence, & my obligeons to the Church require the contrary. But I had never promised, had I doubted of your intention to bestow it on the church: which you having changed (if you have so) I thinke I am free. Beside having made use of it by extracting diverse notes which ere long haply I shall publish, and for my authority must quote the booke, it will be inquired of me haply by some that are well versed withe Liedgers, where that quoted Liedger is, & then what shall I answer? If thus or any other way it come to light (as I feare it will) trouble may ensue, or at least the

matter be taken unkindly of you, which I wish might be prevented, by your speedy restoring the booke to the right owner. Then shall you doubtlesse have many thanks, & I be holpe out of the straight I now am in. You are discreet & pious: few words therefore will suffice you. So thanking you for many kindnesses &c.

Canterbury 15 December
1637

Yours in what he may
William Somner Junior

The recipient of this plea was Dr. William Wats, collaborator of the distinguished antiquary Sir Henry Spelman (1564?-1641) and, it appears from the letter, recipient of at least this manuscript from Spelman's celebrated collection. Dr. Nicholas Simpson, from whose 'Studie' the missing book is suggested as having come, was a Canon of Canterbury from 1580 until his death in 1610; it is clear that he took an interest in the Cathedral's history, and the list of monks of Christ Church, which is fortunately still in the Cathedral's possession (Literary MS. D.12), bears the inscription *Si iste liber perdaturo Nicholao Sympson restituatur*.

There is a certain disingenuousness to Somner's claim that if he was to publish his notes from the missing book, he would need to indicate where it was; one of the modern reader's regrets about the *Antiquities of Canterbury* that Somner published in 1640 is likely to be that he did not in fact provide any indication as to the source of most of his materials.

The first letter must have failed in its objective of securing the book's return, and further correspondence followed: one letter, which does not survive, was sent by Somner on November 23rd, 1638, just over eleven months after the first letter, and his surviving draft letter was sent ten days later, on December 3rd. This time the tone is rather terse: Somner was losing patience (or the Chapter) and sounds sceptical as to the likelihood of recovering the other missing books that Wats has indicated to him.

G[ood] Mr. Wat[s]

not to take any notice of your particular complaints, or exceptions, (which you might *well* have spared;) neyther iudging it very pertinent to contest with you, how or *from whence* by whome the book came into your hands, it doth suffice us to know *that the booke that* (for your free & ready acknowledgement wherof wee all thanck you) that the Booke that we wanted is in your hands, ready to be restored to the true owners. And wheras you tell us of others, which by your helpe wee may probably recover, wee heartily embrace of your kind profer of your assistance herin, & professe, that wee shall be very ready, as occasion shall offer itself, & in what wee may *to* requyte your love & paynes, according as they shall appeare unto us by your effects. And soe wee rest,

Canterbury 3 December 1638

Your very loving frends

This letter seems to have been no more successful than the others, and, most regrettable of all, the 'liedger booke' in question cannot be traced anywhere today. Quite a number of Christ Church registers were listed in 1958 by G. R. C. Davis, and fragments have been found elsewhere, but none of these bears Spelman's signature. Could it be that the signature was removed from the manuscript, and that it may therefore survive, unidentifiable? Someone, perhaps C. E. Woodruff, has suggested in a marginal note beside the first letter in the scrapbook that it

might be British Library, Cotton MS. Galba E. iv (Henry of Eastrý's *Multorum Memoriale*), but that had already reached Sir Robert Cotton's hands, via the Twyne family of Canterbury.

Somner mentions in the first letter that Archbishop Laud has commanded the Cathedral's records to be reduced into order, and it does seem likely that a new era of care for them had begun, only a few years after serious depredations had been wrought upon the Cathedral's cartularies and charters by Sir Edward Dering (d. 1644). In May 1637, a year after his translation to Canterbury, Laud had enjoined the Dean and Chapter to have an inventory made of their muniments and records, and in June he had written to Dean Bargrave 'concerning the muniments; they cannot be kept too safe'. Appropriately, it was to Laud that Somner dedicated his *Antiquities of Canterbury*, in 1640.

N. L. RAMSAY

Note: The two letters' present reference is Christ Church Letters, vol. ii, nos. 161b and 161a. In printing them, I have expanded their abbreviations and contractions; deleted words in the second letter have been italicised. An endorsement to the second letter refers to letters sent by the Dean and Chapter to Wats on 23rd November as well as the 3rd December, 1638.

An account of Wats is given in the *Dictionary of National Biography*, *sub nom.* Watts; he is best known as editor of the *Chronica Majora* of Matthew Paris.

THE CATHEDRAL SHOP

Wedgewood have traditionally produced a range of blue jasper ware dishes on which they have put a white sprigged motif. As a special commission for Canterbury Cathedral an attractive 4½ inch dish has been designed. A finely detailed relief of the south west view of the Cathedral appears within a delicate border of oak leaves. The tastefully boxed dishes are available exclusively from the Cathedral Shop at a price of £7.95. They will be happy to send them to you for an additional 75p towards packing and postage (£1.50 for overseas customers). Telephone (0227) 462292. Friends are, of course, eligible to a 10% discount on items purchased in the Cathedral Shop.

MEMBERSHIP

Members will have read, in the Chronicle and Newsletter for 1987, of the existing projects which the Friends have been requested to help finance by the Dean and Chapter. Our ability to continue to respond to the requests for help depends above all on the continued growth of our Membership and their increasing generosity.

Existing members can assist in this endeavour in several ways:

NEW MEMBERS. If you know of an acquaintance or a relative who would like to become a Friend, please ask them to complete the Membership Application Form and return it to the Friends Office.

COVENANTS. We appeal to those Members who pay Income Tax and who have not yet signed a Deed of Covenant, to complete the Form in this Chronicle and return it to the Friends Office. A Covenant is merely an undertaking to subscribe to the Charity for a minimum period of Four years (this undertaking ceases on the death of the Subscriber). As an example of the benefit to the Friends of a Covenant given for £10 per annum, we can reclaim tax of £3.70 (at current standard rate of 27%) making a total payment to the Friends of £13.70 per annum. Over the past three years, the Budget Tax cuts in the Standard Rate from 30% to 27% has been to our disadvantage and we have needed 36 new Members paying £5 per annum to compensate for the loss of Tax revenue. So you will see how important it is to encourage New Membership.

LEGACIES. One form of giving remains that is not only untouched by the present high taxation but is positively helpful and that is giving by Legacy to a Charity. Such giving, without limit, is deducted from the gross value of an Estate BEFORE assessment for Capital Transfer Tax. As the Friends of Canterbury Cathedral are a Charity they are not liable to tax on such gifts. Please contact the Friends Office if you require any further information.

BANKERS ORDER. Considerable administrative work and costs can be saved by giving a Bankers Order to cover subscriptions.

MEMBERSHIP APPLICATION FORM

Please fill up and send to:—

The Steward,
The Friends of Canterbury Cathedral,
11 The Precincts, Canterbury, CT1 2EH.

I/We wish to be enrolled a(s) Member(s) of the Friends of Canterbury Cathedral.

Please find enclosed my cheque/completed Bankers Order for

£5. £10. £15. £

being the first of the Annual Subscriptions I/We intend to pay.

NAME

ADDRESS

SIGNATURE DATE

INTERDENY CATHEDRAL CHRONICLE 1989

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THE FRIENDS OF CANTERBURY CATHEDRAL

First Friend on the Roll:

HER MAJESTY THE QUEEN

Royal Patron:

HER MAJESTY QUEEN ELIZABETH THE QUEEN MOTHER

President:

THE LORD ARCHBISHOP OF CANTERBURY, P.C., D.D.

Patron:

THE LORD COGGAN OF CANTERBURY AND SISSINGHURST, D.D.

Chairman of the Council:

THE DEAN OF CANTERBURY*

Steward:

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Paul Pollak, Esq.

The Revd. Canon J. de Sausmarez*

Reg Steel, Esq.

Mrs. M. Scott-Knight

Dr. Francis Woodman

The Rt. Hon. The Lord Swinfen

* Management Committee

Our cover illustration shows the Statue of Christ by David McFall, R.A., in the Precincts.

Photograph by Ben May.

THE CHRONICLE 1989

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EDITORIAL

Last year was a year of anniversaries and celebrations. St. Dunstan's Millenium, the Spanish Armada of 1588 and the Glorious Revolution of 1688, as well as the Lambeth Conference. But also it was a year of farewell to many eminent Friends whose earthly span of time ran out.

Archbishop Michael Ramsey died early in May and was buried in the Cloisters where a memorial tablet to his memory by David Kindersley is shortly to be placed on the wall of the western alley. We print in this number a fine tribute to his memory delivered at his funeral in the Nave by Archbishop Runcie.

In the first week of this New Year, Canon 'Alec' Sargent passed very quietly and happily away in his 94th year and his funeral ceremonies were held in the Cathedral at the close of the Octave of the great Feast of Epiphany. His first connection with the Cathedral began when he entered the King's School in 1905, taking part as a scholar in the procession at the opening of the Lambeth Conference of 1908, and eighty years later watching the opening service of the 1988 Conference on T.V. Ordained in Canterbury Cathedral he spent the rest of his life in the diocese before retirement save only for two years on the staff of the Theological College at Grahamstown (South Africa). He was chaplain to Archbishop Cosmo Lang when I was ordained in 1935 and as Archdeacon of Maidstone and then Archdeacon of Canterbury he served the Cathedral devotedly as a canon residentiary and for some-time as Vice-Chairman of the Friends Council. On retirement in 1968 he moved into a flat in the Precincts in Starr's House and continued to come over to the Cathedral to worship regularly day by day until he moved in 1987 to the Red House where he died. He shared with Michael Ramsey that serene and tranquil approach to life which made him such a respected figure and such a pleasant and enjoyable man and effective priest.

A few months before his passing died his successor in both Arch-deaconries. Michael Nott, like Alec, had been chaplain to an archbishop before becoming Archdeacon of Maidstone and then Canterbury, going on in 1972 to become Provost of Portsmouth. As a canon he was a strong supporter of the work of the Friends and was greatly missed in the cathedral and diocese.

Another Friend of great distinction who died in 1988 was Dr. Geoffrey Templeman, the first Vice-Chancellor of the University of Kent and a most devoted churchman, attending the 3.15 p.m. Cathedral Evensong every Sunday until a day or two before his sudden death.

This year another great archbishop of the early Middle Ages will be commemorated—on May 28th—the nine hundredth anniversary of the death of Lanfranc in whose honour Margaret Sparks has written an article in this Chronicle.

One or two pieces about buildings in the Precincts have been contributed as part of a regular series. Oceans of ink have been poured out on the Cathedral edifice itself and it is good that the very important buildings which surround it should now be systematically examined and the results published.

It was with great regret that we bade farewell to Allan Wicks on his retirement on August 8th last year. For 27 years he had been an immensely stimulating presence in our midst, serving on the Council in addition to all his other activities as choirmaster, organ recitalist, conductor of the Canterbury Choral Society, etc. We wish him and Elizabeth a long and happy retirement.

In his place we welcome Mr. David Flood who succeeds him in the organ loft after two years in charge of the music at the great Minster of Lincoln. He and his wife and children are now happily installed in the Precincts behind the mathematical tiled facade of Nos. 6 and 7 and already David is making his mark on the cathedral's music.

David and Gwyneth Watson left Choir House last summer for the Headmaster's House at Clayesmore School in Dorset where we wish them every success. They have been succeeded by Timothy and Alison Pearce from St. Edmund's, and everything goes on happily as usual in the delightful old house and the venerable Table Hall in the Brick Walk.

So Time marches on and in the office at No. 11 we prepare for another Friends Day this midsummer.

DEREK INGRAM HILL

CANADA

It was my privilege, as Dean, to visit Toronto at the end of September 1988, for the inauguration of the Friends of Canterbury Cathedral in Canada. Over the years, Canada has given the Cathedral greater financial support than any other part of the English-speaking world, and so much has been due to the enthusiasm and energy of Sir Arthur Che-twynd.

In 1988, Sir Arthur conceived the idea of a special Canadian Trust, and it was this which was launched at the Toronto Hunt Club on Thursday, 29th September. It was a memorable occasion, reported fully in both secular and religious press across Canada. May the new Canadian Friends flourish, and we at Canterbury are thankful for their support and look forward to welcoming all who will visit us from Canada.

JOHN A. SIMPSON

LETTER FROM THE CHAIRMAN

1988 saw the addition of two significant works of art to Canterbury Cathedral. At the Closing Service of the Lambeth Conference, the Compass Rose, designed by Giles Blomfield and executed in brass in the floor before the Nave Altar, was dedicated by the Archbishop of Canterbury and consecrated by the prayers of five Primates of the Anglican Communion, each praying in the language of his Province. The Service was televised and watched by millions, and few will forget the magnificent picture of the Compass Rose, taken by a camera high in the Nave roof, and surrounded by the world leaders of the Anglican Communion.

Then, at the start of October, a Statue of Christ, the work of David McFall, R.A., was dedicated. It stands in the Precincts, to the south-east of the Cathedral. It is slightly larger than life size, and is a work of immense force and power. It compels attention and will rank as one of the masterpieces of modern religious art. The unveiling had great poignancy, for David McFall, who had been stricken by cancer, and had battled to complete the sculpture, had died some few weeks before.

Both works of art were gifts of the Friends, and this fact highlights the importance of the Cathedral being a patron of the arts. Christianity, though it needs neither buildings nor special places for its survival, is a sacramental religion, affirming the goodness of the material creation and using this in its many and varied forms to convey the depth and significance of eternal truth. Architecture, sculpture, painting, music, drama, movement, all these play a vital role in revealing God and in assisting men and women to grasp the truth of God. Unlike certain world religions, Christianity is life-affirming, and therefore beauty-affirming and art-affirming, and it is Christianity itself which will be the poorer, should the Church cease to sponsor works of art and be a patron, in the fullest sense of that word, encouraging and protecting the artistic heritage it possesses. Twice in the last four hundred years have English churches been robbed of their artistic treasures—first, at the Reformation and then during the Commonwealth—and it has taken us nearly three centuries to recover from these despoliations.

At Canterbury, of recent years, we have been fortunate. The generosity of pilgrims, visitors and Friends, the careful stewardship of our resources, these have enabled us to protect and conserve our heritage and, at the same time, make significant additions to the Cathedral. Long may we be able to do this, but I should not wish an opportunity such as this to pass without expressing my deep and lasting gratitude to the Friends of the Cathedral for the crucial part they play in enabling the Cathedral to fulfil its role as a patron of the arts.

JOHN A. SIMPSON

STEWARD'S REPORT

I look forward to seeing you on Friends Day which this year is on Saturday, 3rd June, when the preacher will be The Very Reverend Eric Evans, Dean of St. Paul's. Full particulars with booking form are enclosed with your Chronicle.

We have a waiting list for those wishing to go on our visit to Lincoln, Durham and Lindisfarne from August 17th—23rd.

The contract with Klaus Ringwald, our Sculptor for the statue of Christ at the Christ Church Gateway, will have been exchanged by now. It is unlikely to be in its niche before June 1990 at the earliest.

In early November 1988, shortly after his 84th birthday, we attended the funeral of "young" Tommy G. Leech. He had been our Guide, Chaplain, Father Confessor and Rota Secretary for the Friends Desk for many years. The love of those attending the service at St. Stephen's permeated in recognition of this true Friend. "His labour was not in vain in the Lord".

Only the day before I had attended the Memorial Service to Laurence Irving at Wittersham Church. My obituary of him appears elsewhere in this Chronicle.

Sadly we record the death of 91 former Friends. We welcome this year 153 new Friends.

The entry at the end of this Chronicle on Membership has been updated. The Chancellor's tax reductions make it essential that you all help in our endeavours to increase membership.

I join the Dean in acknowledging the great efforts of Sir Arthur Chetwynd and John Craig in launching the Canadian Friends Trust in Toronto in September. We look forward to this further expansion.

September 26th, 1988, was the centenary of T. S. Eliot's death. The four evenings of talks and meditations given by Canon G. E. Hudson during October entitled "Living with the Four Quartets" were very much appreciated.

My thanks to all who help us on the Friends Desk and in Cathedral House to further our work for Christ's Glorious Church.

CHARLES BARKER

Steward

CATHEDRAL PHOTOGRAPHIC RECORDS

The Dean and Chapter are in the process of producing albums of photographs of different aspects of Cathedral life and pictorial records of events which have taken place. They would be very interested to receive any photographs no longer required by Friends to improve the collection. Could any contributions please be sent to Tom Brett at Cathedral House.

THE YOUNG FRIENDS OF CANTERBURY CATHEDRAL

1988/1989 PROGRAMME

1988

- April Visit to Moscow, Zagorsk and Leningrad to celebrate the Millennium of Christianity in Russia.
- May Flower arranging class for Young Friends.
Twenty Young Friends attended Canterbury Christian Council in the Water Tower Garden.
- June Two Young Friends, Lisa Davis and Anna Turner, gave an account of their visit to Russia, on Friends Day.
Visit to the Image of St. Dunstan's Exhibition at the Royal Museum, Canterbury.
- July Barbecue at Dene House for 35 Young Friends.
Three weeks of Flower Arranging, supervised by Mrs. Nancy Clifford, in St. Anselm's Chapel, to coincide with the Lambeth Conference.
A large number of Young Friends attended the Orthodox Liturgy in the Cathedral, after which there was a slide presentation of the Russian visit. Our guests included Orthodox observers to the Lambeth Conference.
The Young Friends had a display of photographs in St. Anselm's Chapel, and welcomed many Bishops during the Open Evening at the Cathedral.
- October Peter Marsh, Surveyor to the Fabric of the Cathedral, took a group of Young Friends up Bell Harry Tower and gave a fascinating account of his work.
A group of Young Friends visited the Henry Moore and Toulouse Lautrec Exhibitions at the Royal Academy, London.
- November Helen Paterson gave a repeat slide presentation of the Russian visit.
- December David Flood led Carol Singing in the Precincts by the Young Friends. £40 was raised for the Armenian Disaster Fund.

1989

- January Ken Reddie, Curator of the Canterbury Museums took a group of Young Friends on a most interesting tour of the Canterbury Heritage Museum.

In February we intend visiting the Queen's Art Gallery at Buckingham Palace Mews.

At the end of March we hope to spend a weekend in Vézelay and Bourges.

THE LADY SWINFEN



Young Friends in the Danilov Monastery with Miss Nina Bobrova

DEATHS OF FRIENDS

Recorded with reverence and honour following notification received between February 1988 and January 1989.

Allan, Mrs. G.	Hooker, Mrs. H. W. F.
Ambrose, Miss D. J.	Hughes, Miss J. K.
Appleton, Mrs. L. G.	Hunter, Dr. R.
Argles, Mr. M.	Irvine, Mr. J. C. (D)
Barnett, Mr. E.	Irving, Mr. L. (D)
Barrett, Sir Arthur (L)	Jaques, Mrs. L. H.
Barton, Miss H. M. (L)	Jervis, Miss D.
Bennett, Revd. E. G. (C.C.T.A.)	Johnson, B. G.
Boutin, Mr. H. L. (C.C.T.A.)	Johnson, Miss R.
Bowring, Mr. T.	Jones, Mrs. M.
Boyd, Mr. A. G.	Leech, Revd. T. G.
Brear, Mrs. W.	Leppard, Miss A. F.
Brissenden, Miss P.	Logan, Miss M. H.
Cassidi, Dr. P.	Lott, Miss A. F.
Clift, Canon D.	Luckett, Canon G. A.
Coghill, Mr. G. (C.C.T.A.)	Manning, Mrs. F. M.
Cole, Miss G. M.	Michels, Miss M. (L)
Collins, Mr. J. A. S. (L)	Nash, Miss M. R. (B)
Cronin, Mrs. D. M. (L)	Neal, Miss D. M.
Crosfield, Mrs. M. E.	Newbold, Mr. N. W. (L), (C.C.T.A.)
Darneille, Mr. B. J. (C.C.T.A.)	Norwood, Mrs. C. W.
Davidson, Miss M.	Nott, The Very Revd. M. (C.C.T.A.)
Denny, Miss L. (D)	Parsons, Mr. J. M.
Druce, Major A.	Percy, Miss B. M.
Erle-Drax, Revd. G. W. S.	Porter, Mr. B.
Foad, Mr. C. H. B. (D)	Pratley, Mr. H. W. (L)
Fox, Mr. F. M.	Prugh, Dr. R. C. (C.C.T.A.)
Freshman, Mr. E.	Ramsey, His Grace the Lord
Gladstone, Mr. R. J.	Archbishop (P)
Goddard, Mrs. K. M.	Reed, Mrs. M. J. B.
Gosling, Miss N.	Roberts, Mrs. N. M.
Gower, Miss M. G. (D)	Roper, Miss A.
Grant, Mr. R. L. (D)	Ryan, Miss J. E. (L)
Grantham, Miss V. A.	Shave, Mr. A. E. M.
Green, Miss F. M.	Smith, Mr. H. (C.C.T.A.)
Greenfield, Mr. A. G.	Smith, Mrs. L. M. C. (C.C.T.A.)
Harding, Revd. Canon J. A. (L)	Spear, Miss C. L. (B)
Haig, Mrs. J. H.	Squire, Mr. H. N. (C.C.T.A.)
Harland, Mr. J.	Stewart, Mrs. E. (C.C.T.A.)
Harris, Miss G. A. E. Randell-	Sydenham, Mrs. V. M.
Harrison, Mrs. M.	Templeman, Dr. G.
Healey, Miss D.	Thwaite, Mrs. J.
Henning, Mr. W. S.	White, Mr. J. B.
Hews, Mr. G. R. D.	Williams, Ms. R. (L) (C.C.T.A.)
Hicks, Mrs. W. (L)	Woodmansterne, Mr. G.
Hogg, Miss I. K.	Wyncoll, Major and Mrs. A. W.

(L)—Life. (B)—Bequest. (D)—Donation.
(C.C.T.A.)—Canterbury Cathedral Trust in America.

THE FUNERAL SERVICE OF LORD RAMSEY OF CANTERBURY

*Address by the Archbishop of Canterbury, Dr. Robert Runcie,
on Wednesday, May 4th, in Canterbury Cathedral*

Dying and behold we live (2 Corinthians 6.9)

At the very heart of the New Testament there lies a movement from death to life, a struggle in which death and life are at odds with one another, and in which life is victorious.

Our part, the part of every Christian, is to let our life and our death be drawn into the living and dying of Christ so that in Him our deaths may not be dead ends but a way through and a beginning of life eternal.

Such thoughts may be ours at any funeral. They are particularly appropriate at the funeral of Michael Ramsey. He was a man who, alike in his life and teaching, spoke eloquently about the present reality of eternal life and yet clearly knew in all its sharpness the experience of dying with which our world is filled.

If we ask what was his outstanding characteristic we may say it was his sense of the reality and nearness of God. A sense that he conveyed by all that he was as much as by all that he said. *An unselfconscious awareness of God.* It was that which we saw and loved in him. It was that which won the respect even of those who disagreed with him. It was that which drew the seeker and won the spontaneous affection of children and strangers.

Some of us can recall how we felt it 27 years ago in this Cathedral as he gave out his Enthronement text.

‘There went with him a band of men whose hearts God had touched.’

We recall perhaps the lift of his voice, the lilt of the words themselves, the unforgettable refrain, the searching invitation.

‘Help one another, serve one another, for the times are urgent, and the days are evil. Help one another, serve one another as from this 100th ceremony at St. Augustine’s throne there goes a band whose hearts God has touched.’

He has gone on ahead now to join the great company of those who have gone before. Sometimes he spoke of them as if of intimate friends. Of his beloved Anselm whose quiet unassuming scholarship sprang out of the deep hidden life of prayer, who yet won battles for truth and righteousness without the weapons of worldly subtlety or strength.

Part of the legacy of his time in Durham and York was his love for the saints of the north. He spoke of Bede who ‘because he was a good man, could live without shame and die without fear.’

This was not someone living in the past or in despair of the future. You had only to see him respond to the eager student. Nor was he a remote figure, though often graciously preoccupied. You had only to see his silent delight in responding to the tourist photographers or assisting a

wheelchair up the steps, his natural clumsiness endearing him to a whole family. His gift was serenity. Let us ask a portion of it today for ourselves, indeed for our English Church he loved and served so dearly. He reminded us where that serenity is grounded.

Pilgrimage was a favourite word coming for him out of St. John the Evangelist's description of the life of Christ on earth as being all the way a journey to the Father.

Now that he has gone on ahead to where in the phrase from St. Augustine he loved to quote, 'We shall rest and we shall see and we shall love and we shall praise', it may be we can see more clearly the heart of what he was saying and take it to ourselves.

He was a great believer in silence. He was a great believer in the illumination which love brings. In the quietness of this moment of affectionate remembrance of him, can we see the heart of it?

Towards heaven and towards the world's darkness. That's how he described the journey of Jesus to the Father. The Church has a like journey in Christ's name, towards heaven in adoration and into the heart of the world in serving it.

Christian pilgrimage as a single movement towards God in adoration and into the world in service was Michael Ramsey's deep perception. He spoke much of the glory of God, the glory of heaven, but he always insisted that was the glory of self-giving love revealed supremely on the Cross.

There was no hint of ecclesiastical triumphalism about him. He taught the truths of faith with simplicity and conviction; but he was never contemptuous of another's religious faith. He took doubt seriously. He took the wounds of the world seriously.

Someone by temperament a scholar and a contemplative, he did not fear to commit himself on practical questions of the day—on the rights of immigrants, on the death penalty, on our attitude to South Africa. The timeless quality of his vision shaped his perspective on them. It did not remove him from their urgency and demand.

We welcome to Canterbury many today who come out of respect for someone whose name is inseparately linked with the search for Christian unity.

From his student days he developed a sensitive and well-informed appreciation of the Orthodox. No Archbishop since Theodore of Tarsus has entered so deeply into the thought and vision of the Greek fathers. In return he is esteemed throughout the Orthodox world.

His ecumenism was never that of one who waits for the world to become Anglican. His commitment at home to the scheme for unity with the Methodists—the longing of a convert from a Free Church childhood—was passionate. His fortitude when it failed was an inspiration for the disappointed.

But it was in relationships with Rome that the greatest changes took place in his time as Archbishop. His visit to Pope Paul VI established the theological dialogue whose achievements he has watched with joy and

high hopes. On that April day 22 years ago, when he received from the Pope the episcopal ring he wore till his death, standing by their side was Cardinal Willebrands who is with us here today.

When Michael preached the centenary sermon of the great missionary Bishop Frank Weston he ended his tribute by saying, 'it would displease him if we tried to be too solemn about him. So let the last word be that of the African boy who said, "You know he is a loving man for his mouth is always open ready for laughter, for he is laughing and will laugh for ever".'

Michael, too, would not wish us to be too solemn about him. He had a huge capacity to enjoy his ministry in spite of so many pressures and duties which must have been unwelcome to him.

He found space for prayer—taking a retreat at Cuddesdon even whilst Archbishop and introducing silent croquet on the lawn.

He found space for reading—when asked how he found time for his prodigious reading he said, 'I approach it like an alcoholic his drink, secretly and often'.

He found space for people—he had a phenomenal pastoral memory, astounding me by his remembrance of the personalities of Liverpool in the days of my youth and his curacy.

He found space for laughter—in this he was certainly shakable.

No single person helped him to achieve all I have said more than Joan. As we owe her our sympathy at this moment we owe her our gratitude. Although words cannot express the intimate depth of this happiest of marriages, our admiration for it cannot be unspoken, or our prayers for her forgotten.

During his last weeks at the Covent in Oxford, Michael would often cross the road to the little shop and post office where he bought his stamps and posted his letters. The young man who ran it, a Muslim from Bangladesh, enjoyed serving him and came to visit him when he was dying. During the conversation he asked Michael how long he had been ordained. 'Nearly 60 years' Michael replied. 'Oh', said the young man, 'that's a very long friendship'. Michael was thrilled. 'A very long friendship, a very long friendship'—he loved the sound of it and smiled and in the nearer presence we may surely trust smiles still.

In a lifetime's service of God and the people of God, Michael Ramsey lived in such a way as to draw us all, of whatever allegiance we may be, a little closer into that friendship. The cost of receiving it is knowing that our journey is the twofold one which is yet one and the same—towards heaven as we enter more deeply by Christ's own way into our true humanity.

How *deeply* human a man in Christ we thank God for today in Michael Ramsey.

Dying and behold we live.

LAURENCE IRVING, O.B.E. (1897—1988)

Died on 23rd October, 1988

Laurence was a grandson of Sir Henry Irving the great actor/manager and a member of the Friends Council from 1935-1967.

He was one of the Kings in the Nativity Play *The Coming of Christ* by John Masefield, performed in the Nave in May 1928 that inspired the revival of poetic drama in the Cathedral.

The only pictorial record of the performance was painted from memory in 1983 by Laurence Irving then aged 86. It may be seen hung in the Friends Office having been donated on his death to the Friends by his daughter, Mrs. Pamela Ingle-Finch, and his son John Irving.

The Friends commissioned fifteen subsequent Festivals of Drama and Music. His costume design for the production of Tennyson's verse-play *Becket* in 1933 is shown opposite. The original can be seen in the Friends Office. Russell Thorndike played Thomas Becket. Some thirty-six years earlier Sir Henry Irving had read scenes from the same play in the Chapter House at Canterbury.

Laurence had a brief interlude in Hollywood in 1928-29 where he was art director to Douglas Fairbanks (Senior) for the films *The Iron Mask* and *The Taming of the Shrew*. After returning to the London theatre in 1931 he designed several major stage productions and also the first production of Eliot's *Murder in the Cathedral* (June 1935) for the Friends.

He was a pilot in the First World War being awarded the Croix de Guerre in 1916. In 1939 he rejoined the R.A.F. serving in France in 1940 where he was mentioned in despatches and later in 1944 with the 2nd Tactical Air Force in France and Belgium.

He made a significant contribution to theatre history by establishing and acting as first Chairman of the British Theatre Museum.

He was a Director of the The Time Publishing Company for 16 years (1946-1962).



Picture by Ian Haines.

Becket

His wife, Mary Casson, played Rosamund in the 1933 production

GOD'S MENAGERIE

A study of the place of animals and other fauna in the mediaeval decoration of the Cathedral

The place of the natural world of animals, fishes and birds in the thinking and experience of mediaeval men and women is clearly revealed to anyone who looks closely at the composition of the stained glass windows, the tombs, the heraldic decoration, and not least the graffiti and floor decorations of such places as the Trinity Chapel and areas where mediaeval encaustic tiles can still be found.

A favourite example of this is the Paschal Lamb who looks down on the Quire from one of the most impressive early Gothic bosses just above the Quire lectern. Behind the High Altar, on either side of the splendid mosaic pavement of Cosmati work, are the contemporary early 13th century roundels from St. Omer in Northern France, which shows the twelve signs of the Zodiac, a popular subject at that time, especially in France, and here are the Ram, the Bull, the Crab, the Lion, the Scorpion, the Goat and the Fishes.

(The mediaeval preoccupation with sacred numbers would probably have related these to the Twelve Apostles and the Twelve Minor Prophets.) The dog appears often in monumental sculpture in the later Middle Ages, notably on the tomb of the Black Prince who has a French bulldog lying at his feet. His neighbour in the Trinity Chapel, Archbishop Courtenay great-grandson of Edward I, also has a pet dog in the same position. King Henry IV has his feet on a lion and his consort, Joan of Navarre, has two little pet dogs in the same place; while that impressive trinity of blue-blooded Lancastrian magnificoes, the Lady Margaret Holland and her two husbands, the Earl of Somerset and the Plantagnet Duke of Clarence, can boast two pet dogs for the lady, a falcon and a hunting dog for the husbands respectively.

The ill-fated Archbishop Simon Thibaut of Sudbury, murdered in the Peasants' Revolt of 1381, bore a dear little dog sitting up on his coat of arms, and this appears in numerous places in the Cathedral, notably on the Nave and Chapter House vaults. (This is a punning coat on his name Thibaut or Theobald for the dog is a 'Talbot'; perhaps in this case a pet hound belonging to the Archbishop—a reminder of how important dogs and horses were until recently in a society where hunting played so great a part.)

A close study of the fine late mediaeval wall painting of St. Eustace in the north quire ambulatory, painted in c. 1480, reveals a stag and two dogs as well as a fine horse at the bottom of the composition; while more horses appear to be ploughing, fish are swimming in a river and a lion and a wolf are carrying off the children of the saint.

In the adjoining Bible windows, nearly three centuries earlier in date, Balaam rides on a fine ass, the three Kings ride on noble horses of different colours, the Queen of Sheba visits King Solomon with attendants riding on dromedaries, King Jereboam prepares to sacrifice a ram and Hannah and Elkanah bring to Eli three sacrificial bulls. In another panel a flock of birds hover over the head of the Sower as he

sows on stony ground, while in an adjoining window many fish can be seen swimming in the Lake of Galilee as Our Lord directs the fisherman-apostles as to where to cast their nets.

In the Redemption window in the Corona a fine ram can be seen caught in a thicket as Abraham is restrained by an angel from sacrificing Isaac, while a whale appears in each of the Jonah scenes in this window. (In the window to the right of this dated 1897 a small pink pig can be seen in a panel illustrating the passage in Acts 10, vv 9-16.)

Symbols of the Evangelists, which appear in another window and in a large-scale graffiti in the Eastern Crypt, introduce us to the lion of St. Mark, the bull of St. Luke and the eagle of St. John, while in the Crypt Chapel, used by the Huguenot community, a boss in the vault shows the pelican in her piety feeding her young in the nest with her own blood.

Horses are among the most common animals represented in glass. The white horse of St. Martin is in his chapel, and horses running around in the field come into the Miracle window VI. In other windows in this series pilgrims ride their horses to or from Canterbury, frogs swim in the River Medway, and a deer is carried off by a poacher on his back.

The great assembly of coats of arms on shields in the Cloister vault introduce us to a multitude of beasts—hares, dogs, choughs, pelicans and innumerable lions and leopards as well as otters and peacocks, butterflies, choughs and martlets, many of these appearing also in the modern embroidered heraldic cushions in the seating in the Quire.

Hidden from sight but worth examination are the fine set of 66 misericords in the back stalls of the Quire which date from Sir Gilbert Scott's reseating here in 1879—the work of Messrs. Farmer and Brindley.

Here may be found by those interested in this subject birds and lions and a stag pursued by a greyhound, as well as mythical dragons and griffins. But all this is enough perhaps to show how great a part was played in the daily lives and doings of our mediaeval forefathers (who lived so much closer to nature than the average urban dweller of today) by the 'beasts and cattle, fowls of the air and whales and all that move in the waters' of the Church's great canticle of praise to God for his Creation.

Many others, some not mentioned here, may be discovered by the interested student who likes to spend time in the cathedral armed only with good eyes and perhaps a pair of opera or field glasses; he or she will be richly rewarded for any trouble taken.

DEREK INGRAM HILL

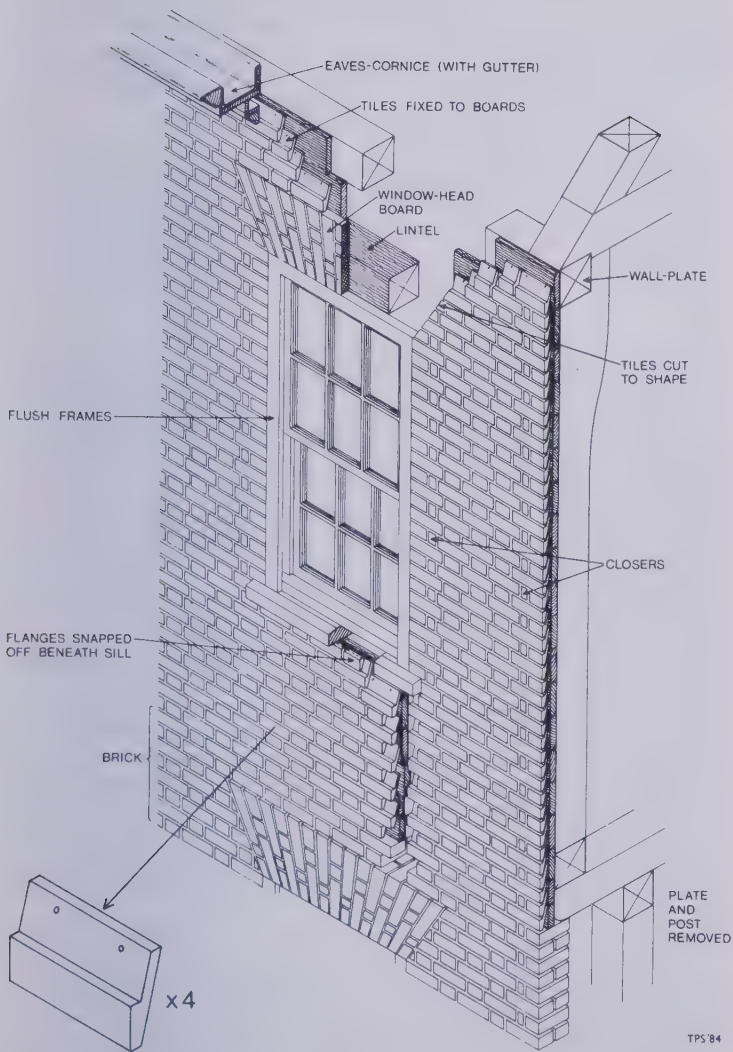
DECEPTION IN THE PRECINCTS

Although the title of this article might suggest that I am about to reveal some Trollopean intrigue within the Canterbury Precincts, my aim is rather to consider, much more mundanely, the use of a particular building material used on some of the houses which the visitor passes on his way from the Christ Church Gate to the principal entrance of the Cathedral. These houses appear to be constructed of brick, but in fact are of timber-framing of much earlier date—basically mediaeval with later modifications—and were clad in the late eighteenth or early nineteenth centuries with brick tiles or mathematical tiles. Both terms are current, and refer to specially made flanged tiles ‘so made as to present when hung a vertical face which in appearance is scarcely distinguishable from brickwork’. Fig. 1 will make clear how the tiles were used.

So far, nearly a thousand individual properties (988 in fact) have been identified in England and Wales showing the use of brick-tiles, and of these no fewer than 841 (= 85%) are in the three south-eastern counties of Kent, Surrey, and Sussex; 413 (or 42% of the overall total) are in Kent, and indeed it is most probable that the material originated in this county and spread thence both westwards and northwards. They are a predominantly urban phenomenon—although examples are found in villages and on isolated rural buildings—and within Kent most examples occur in the two towns of Faversham (35 examples) and Canterbury (150 examples); in total these account for about 45% of the county total. Brighton in Sussex, with 152 examples, just outnumbers Canterbury, but we can be certain that many examples were lost in the blitzed area south of the Cathedral during the last war, and before 1942 Canterbury must have contained more brick-tiled buildings than any other town or city in the land.

The origin of brick-tiles is not known, but the earliest precisely dated example, at Westcott in Surrey, has the date 1724 inscribed on its face. They were probably invented earlier in the same century. They were certainly most fully exploited during the eighteenth century, but continued in use into the nineteenth century, and are still occasionally used today, not only for the repair of older buildings but also for new structures, as on a portion of the new Marlowe Centre at Canterbury (St. Margaret’s Street façade).

Without a doubt, the principal reason for their use was in bringing up-to-date older houses, whose timber-framing, however delightful to our eyes, was unacceptable to sophisticated urban taste in the eighteenth century. The material was particularly useful for disguising a jettied (that is, projecting) upper storey of a house, and the deception was especially convincing if the bottom storey was underbuilt in real brickwork, flush with the tiling above (Fig. 1). Some of the brick-tiled houses on the west side of the Canterbury Precincts (No. 2 and No. 6-7) show this usage, and it is quite easy to detect the change-over from real brick to imitation brick: the colours do not quite match and there is a change of texture in the general wall surface. At No. 4, by contrast, the brick-tiles are applied to all three storeys of the building.



TPS '84

FIG. 1. Diagram showing the features of a brick-tiled jettied building. The jetty or overhang is underbuilt in brick and the upper portions covered with brick-tiles. Ways of dealing with window-openings and with the head of the building are also shown, although these varied from one building to another.

Brick-tiles provided a false front which was more fully integrated with the timber framing behind than was possible with a real brick facing, although the latter was normal in most parts of the country, and it is found on many Kent buildings, including examples in Canterbury.

In the past, it has often been suggested that brick-tiles were employed for such purposes because, after the introduction of the Brick Tax in 1784, the tiles (being exempt from the Tax) were cheaper to use than bricks. However, not only would one expect a more even distribution throughout the country if this were the case, but also more recent research has shown that brick-tiles (under the clause: ‘. . . all Tiles other than such as are hereuntofor enumerated and described by whatever name or names such tiles now or hereafter may be called or known . . .’) were taxed, and that quite highly, from the first. Moreover, many, perhaps most, examples actually pre-date the imposition of the Brick Tax.

In some cases, however, brick-tiles may have been resorted to for other reasons than updating older buildings. At 11 The Precincts (where the Friends office is now situated) the early house was given a brick façade on the side towards the Cathedral in the eighteenth century; perhaps in the period 1787-1807 a large porch on four Tuscan columns was added to this face, with a half-octagonal room above it. The walls of this room are of brick-tiles, in this instance applied *ab initio* and presumably used in order to reduce weight on the slender and quite widely spaced columns. It was presumably similar considerations which prompted the fairly frequent use of brick-tiles on projecting bay-windows at first-floor (or higher) levels, as on the small half-hexagonal oriel at 2 The Precincts, where they are used at two levels.

Brick-tiles were manufactured in the same colours as real bricks, that is to say in various shades of red and in different hues of ‘white’ (actually yellow, buff, or grey), and a number of colours may be seen throughout Canterbury. Not infrequently, however, they have been painted over, particularly the red ones, in the early nineteenth century when red bricks were regarded as distastefully ‘fiery’ and ‘white’ bricks, as close in tone as possible to stone, were preferred. In Sussex and elsewhere black glazed tiles were used, but these are hardly found in Kent and not at all in Canterbury. Within the Precincts, only the tiles on the porch at No. 11 are painted; the others are fair-faced and are grey and grey-buff in colour.

By far the commonest method of laying bricks during the eighteenth and early nineteenth centuries was in Flemish Bond—that is, with each course consisting of alternating stretchers (bricks with their long faces in the wall-face) and headers (bricks with their ends in the wall-face). This was easily simulated in brick-tiles by having tiles with long and short faces (see Fig. 1). Except in those buildings using black glazed tiles (where almost invariably only ‘headers’ were employed), Flemish Bond was almost always used in brick-tile façades. All the Precincts examples are fixed in this fashion. In real brick buildings smaller bricks, cut to size from full-size bricks and known as ‘closers’, are required near angles and openings in order to maintain the bonding pattern; brick-tile equivalents of these were not always used, but sometimes were (Fig. 1). They

may be cut from full-size tiles or, much less frequently, formed by bastard joints—that is, shallow grooves cut across the face of a tile and filled with mortar so as to resemble a genuine perpend or vertical joint. In the Precincts buildings, separate closer tiles are used at the south angle of No. 2 and at both angles and by the window-openings of No. 6-7. At No. 11 they are used to maintain the bond on some of the canted sections of the porch building.

Although brick-tiles produced an effective simulation of brickwork, it was at angles and at window and other openings that the deception was likely to be given away. There were various methods of dealing with angles, and several of these are represented in the Precincts buildings. The simplest method could be used when a brick-tile façade adjoined another building, so that the tiles could simply be butted against that other building; thus the ends of the brick-tiles were concealed and the deception complete. This was done at the south angle of 2 The Precincts, at the south angle of 4 The Precincts, and for part of the south angle of 6-7 The Precincts. When, however, a brick-tiled façade, or a part of it, stood proud of or rose above an adjoining building, or when the brick-tiled building was free-standing, this solution was not available. A simple method, in such a situation, was to render the ends of the tiles with mortar, though this is not found in the Precincts buildings. Perhaps the most common method was to run a strip of timber down the edges of the tiles, as at the north angle of 4 The Precincts. On the bay window of No. 2 the obtuse angles are formed by placing the edges of the tiles together and filling the V-shaped gap between them with mortar, a rough and ready expedient which rather detracts from the appearance of real brickwork. A more convincing method, attempting to simulate a proper brick-built angle, was to use tiles with bevelled ends so that they could be joined together to form a sharp arris. None of the right-angled corners in the Precincts use this method, but the half-octagonal room above the porch at 11 The Precincts has its obtuse angles created in this way. An even greater refinement was the use of angle-tiles; these were made up from bevelled tiles, like those just mentioned, but before firing, so that the final product was a single-unit angle-tile. These may be seen at the north angle of 2 The Precincts and in both angles of 6-7 The Precincts. Occasionally, rusticated stone quoins were simulated in timber (as at 22 Palace Street, Canterbury) or in plaster or mortar (as at Bunce Court, Otterden, west of Canterbury), but this refinement—seen to perfection on a number of buildings in Tenterden—was not adopted within the Precincts.

Window-openings presented similar problems. The normal solution was simply to set the window-frames more or less flush with the wall-face, so that their side-timbers masked the ends of the tiles (Fig. 1); this was done at 4 The Precincts. Flush windows, however, were considered a fire hazard; and indeed within the City and Liberties of London were prohibited for precisely this reason by a Building Act of 1709. In the provinces, though, they continued in fairly general use up to the end of the eighteenth century. They give a flattish look to façades, which thus lack the appearance of solidity imparted by proper window-reveals. The latter could be created using angle-tiles, although they were not used for this purpose in the Precincts. At No. 6-7, however, proper reveals are

formed with their sides rendered in mortar. This, of course, is less convincing than those formed from angle-tiles, but gives a better appearance than the flush windows. The windows of the porch at No. 11 have very shallow rendered reveals, making the openings hardly distinguishable from flush-set windows. In some buildings, generally of later date, the problem of windows was solved by using projecting bay- or oriel-windows, which did not have reveals. The little half-hexagonal oriel at 2 The Precincts is a good example.

The window-heads were also handled in different ways. The simplest solution, but one again which made the deception of real brickwork less convincing, was simply to carry the tile-courses across the window-heads, as is done at No. 4 where above some of the windows there is room only for half-courses—that is, the lower half of the tile-face has been cut away in order to fit the tiles in. More convincing was the use of a flat-arch, as in real brickwork, constructed from a terracotta board or by rendering (Fig. 1). This is done at No. 6-7 and on the porch at No. 11. In some examples false joints were scored into the boards or render in order to make them look even more like real brickwork, as may be seen for example at 6 Stour Street (Anzac House) or 79-82 Northgate, Canterbury. But the Precincts buildings do not show this. Nor do they show the construction of flat-arches from slips of tile resembling brick faces, as may be seen for example at 5-6 St. Margaret's Street or 2-10 Monastery Street in Canterbury. Beneath the window sills—which were made either of stone or of wood—it was normal to snap off the flanges of the tiles and fix them with mortar (Fig. 1).

Doorway openings presented similar problems to windows, but only of course where the tiles came right down to the lowest storey. Within the Precincts this occurs only at No. 4 where the ends of the tiles are masked, in what was by far the commonest way, by the wooden door-case.

The heads of façades also presented difficulties in that the flanges of the tiles in the top course needed to be hidden in some way. The normal method in the eighteenth century was to add a wooden cornice, of the normal Georgian type, the lowest member of which served to mask the flanges (Fig. 1). This is well seen on the porch of No. 11, where the cornice has small dentillations of a common Georgian pattern. On No. 4 a simpler wooden cornice, covered with lead, is used, whilst on No. 2 a wooden cornice with small mouldings is placed above the tiles with a lead flashing serving to mask the flanges. The early nineteenth-century building at No. 6-7 has overhanging eaves with small wooden brackets which effectively hides the flanges.

In Canterbury generally, brick-tiles make a considerable contribution to the townscape, with Sun Street containing the best continuous stretch of brick-tiling. Within the Precincts their contribution is minor, though they are still worth seeking out and examining—a light hors d'oeuvre before the feast of the Cathedral, perhaps.

TERENCE PAUL SMITH
Chairman, British Brick Society

19 THE PRECINCTS

19 The Precincts is a small house attached to a tower which now stands by itself at the south-east corner of the Green Court. It included the rooms over the stone and flint Prior's Gate or tower and has sometimes been called Prior Sellingegate. Before 1850 it was the easternmost of a row of houses on the south side of the Green Court, which had been fashioned out of the old Priory lavatory block or Necessarium. Extra rooms and gables of timber framing disguised its north wall. Professor Willis studied these buildings before their demolition in 1852-54: constant reference is made to his work in these notes. But more can be added from recent architectural investigation and documentary research. The authors are grateful to the Reverend Paul Rose who permitted them and John Bowen to go round the house and into the roof in July 1983. John Bowen made the drawings.

Necessarium

In the Waterworks Drawing of c. 1165 the south side of the Priory Court is occupied by the Necessarium (Rere-Dorter or lavatory block). Its external measurements were c. 30 ft. \times 172 ft. (later shortened to 135 ft. long). The width seems unnecessarily large but was customary in monastic rere-dorters so there were perhaps washing facilities within the building as well. It was probably built c. 1100 and was constructed of flint and tufa with Caen stone quoins and pilasters and had a row of windows on the north side between the pilasters (probably like the one rebuilt into the north wall of 19 The Precincts). The Necessarium adjoined the north-east corner of the monastic Dormitory. Both buildings had groin-vaulted undercrofts, so that the beds in the Dormitory and the lavatory seats were at what is now first floor level. The Necessarium had a long hall at this level with partitions and seats on the north side. Below, in the vaulted area, was the great drain with a series of arched openings on the north side. The remaining space was unused; Professor Willis supposed it to be filled with earth but this is not necessarily so. This whole arrangement can be seen at the west end of the Necessarium where the drain section and parts of its north wall still stand as a ruin at its junction with the Dormitory. The roof and walls of the drain remain in the north basement room of the present house, and the south wall of the house is that of the Necessarium, which here stands at its full height. The lavatory seat area was in the 16th century filled with a series of very small brick barrel-vaults still visible at both the east and west ends. The later monks called this building the Third Dormitory, presumably another euphemism.

About 1170 another building was put up parallel with the Necessarium, between it and the north wall of the Infirmary Cloister. This was called the Second Dormitory. It was perhaps a double building and also had an undercroft. It could be reached at first floor level from the main Dormitory and was probably used by monastic officials who had cubicles (and perhaps later chambers) there. The Prior originally slept at the east end near his private chamber which is shown on the Waterworks Drawing. A small section of the north wall of the Second Dormitory stands in the Water Tower garden: larger sections remain

beside the Dormitory wall, and fragments of the vaulted undercroft still remain.

Prior's Lodgings

Soon after his election as Prior in 1285, Henry of Eastry began extensive works east of the Necessarium. He built the Prior's Hall running approximately north-south, with chambers at the north end beside the Necessarium. This building blocked the gate from the Priory Court to the Infirmary area, so a new passage was cut under the main floor of the Necessarium giving access for the Infirmary through what was later called the Dark Entry. Two trusses and other fragments of a scissor-braced roof surviving within the 19th century roof of the present house may be of this date and are perhaps connected with this alteration.

The Prior's Lodgings beside the Dark Entry received much alteration and extension. The two chambers at the north end were known as the Paved Chamber and the Gloriet (above). Prior Hathbrand c. 1350 built a new chamber beside the Gloriet, to the east. In the fifteenth century this whole block of Prior's Lodgings became known as 'the Gloriet', taking its name from the one upper chamber.

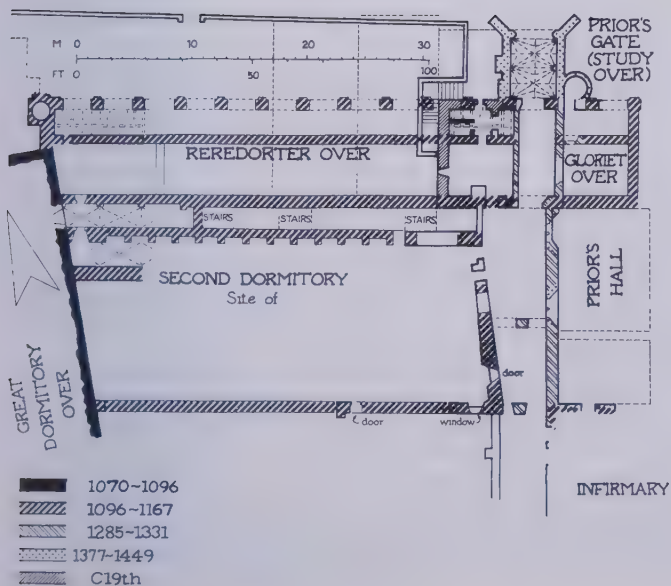
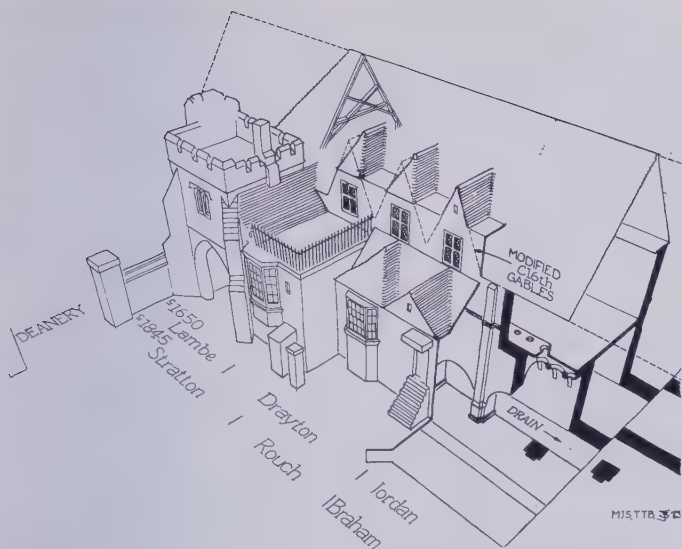
Chillenden's Porch

The list of works of Prior Chillenden shows much attention to the same area. About 1400 he rebuilt the night passage from the Dormitory to the north-east transept of the Cathedral, a first floor passage which still stands on its romanesque arches of c. 1100. Chillenden heightened the walls and provided new windows and a roof. The wooden roof is extant with very unusual stone corbels. A similar roof and matching corbels are to be found in the room over the porch to the Dark Entry, making it clear that this small tower porch and stair tower were part of Chillenden's work also. The list of works records a new covered way from the Prior's Chamber (or Hall) to the Priory Court, and the porch was presumably part of this work. The adjoining stair turret made the new room accessible from the Gloriet and the Paved Chamber next door. It was a private room with a fire-place and may have been used as a study. On the small vault of the staircase and the larger vault of the porch were roses with leaves at the intersections of ribs like those in the cloister of similar date. On the staircase only the leaves remain.

Selling's Tower

Prior Selling's obit records that '*aedificavit turrim quandam camerae Prioris vocata Le Gloriet contiguam. Quam quidem turrim modo studium Prioris appellatum, opere lapideo a fundamentis erexit, erectamque interius decenter ornavit, ac cum co-opertura de plumbo fenestrisque vitreatis plene consumavit*'.

Professor Willis in his notes to 'plate 3' says of the Dark Entry porch 'Tower gateway or porch built by Prior Selling with Prior's new study above'. He then continues to speak of the covered passage to the cloister. He had presumably not noticed the Chillenden corbels. The porch was usually known as the Dark Entry or Prior's Gate: the name 'Prior



Sellingegate' is apparently only a usage of this century, based on Professor Willis's note.

The Tower built by Prior Selling is most probably that now at the south end of the Deanery. It did adjoin 'le Gloriet', being connected with it by a pentice and was physically attached to the building east of the Prior's Hall (shown on Hill's plan), which was perhaps built by Prior Hathbrand. The Tower has three storeys, a ground floor store, a study above and a sleeping chamber or book room at the top. It did have a lead roof and windows suitable for leaded glass. In Prior's Roll 14 (probably 1474-75 and not later than 1475), £55 13s. 3d. had been paid towards a new work—the Prior's Study.

Post-Dissolution

After the arrival of the members of the New Foundation in 1541 the Necessarium block was divided into houses for Minor Canons and a dining hall at the west end where the members of the school and the choral foundation could have their meals. In 1544 the Petty Canons' or Common Hall was being prepared, floored, provided with a covered outside staircase and with trestles and benches. By 1545 it was in use. Perhaps because the School acquired its buildings in the Mint Yard, a new Common Hall was later made at the north end of the Mint Yard; and in 1558 the west end of the old Necessarium block was re-fitted for use as a prebendal house. From 1566 it became the house attached to the XIIth Stall. East of it were three Minor Canons' houses.

These houses are mentioned in Somner's 'Notes on Prebendal Houses' and are described in the Parliamentary Survey of 1650 compiled while the cathedral foundation was suspended. The three houses belonged to Messrs. Lambe, Draiton and Jordan and contained the following rooms (the values were also given). Lambe had Hall, Parlour, Chamber, worth 30s. Draiton had Study, Kitchen, Hall, Chambers and Garrets, worth 45s. Jordan had Hall, Parlour, Chamber, Study, worth 35s. The house adjacent to the Dark Entry (but not including the porch room) was occupied by Mr. Lambe. It contained only a hall and a parlour and one room above and was said to be 'a very mean house'. It included the space above the Dark Entry behind the porch plus a few feet of the building further west and measured internally about 25 ft. × 16 ft. The still remaining 17th century roof timbers at 19 belong to a roof which ran north-south over this part of the house. The tie beam is visible above the present stairs, and parts of the timber wall plate on the west. This is probably the roof of Mr. Lambe's 'very mean house' which also preserved the 13th century scissor-braced trusses.

The next-door house mentioned was larger, and the third one again a small house though not so small as Mr. Lambe's. It is probable that when the members of the cathedral foundation returned in 1660 the houses were somewhat altered. They are shown on the plans of Wilkes (1669) and Hill (1680) with a smaller house in the middle. Part of it had been taken into the house now 19, which may account for the difference in ceiling level in the two parts of the present house. 19th century sketches show considered alterations, including sash windows and a balcony over a section built out in front. The spindly framing in the kitchen is probably

part of this 'modernisation'. When Professor Willis first came to survey the Priory buildings (about 1850) the range of buildings contrived from the Necessarium still stood. He marked on his plan the divisions for the houses: five bays for the Prebendal house and seven bays between the three Minor Canons. He noted that staircase towers were provided on the south side of the houses, utilizing sections of the north wall of the Second Dormitory, which had otherwise been demolished.

The Nineteenth Century

The same arrangement recorded by Professor Willis is shown on a Precincts plan of 1845 prepared for the Ecclesiastical Commissioners. A scheme was drawn up to reduce the number of canonical stalls, and to demolish some houses, including the house of Stall XII. The house by the Dark Entry is occupied by Mr. Stratton, Mr. Rouch occupies a smaller house in the middle, adjoined to the west by that of Mr. Braham. They are all Minor Canons. Mr. Stratton's house has had the room over the porch added to it. This was given up by Dean Bagot in 1829. In Dean Bagot's time, fragments of window tracery were put up on the east wall of the house to please his wife Lady Hester who had 'a taste for ruins' much deplored by Professor Willis.

After the death of Canon J. E. Boscawen in May 1851 the house of Stall XII was ordered to be demolished by the Dean and Chapter in accordance with the 1845 scheme. In 1852 this house was partly demolished and the three Minor Canons' houses were to be altered to make 'two fit residences for Minor Canons'. By 1853 nothing more had been done, and there was a change of plan. The house of Stall IV on the other side of the Green Court was no longer required because the new Archdeacon had gone to live at 29, so it was decided that the Minor Canons should move there. Temporarily they were housed near the Oaks. At the Midsummer Chapter 1854 it was 'agreed that the house lately occupied by Mr. Stratton up to the archway be pulled down not interfering with the arch or the rooms over the arch and the dark entry'. The ground between the Water Tower and the 'buildings now in ruins' was to be 'cleared' and fenced.

The present house, 19, was thus given its existing form in 1854. In fact the western half of the house (up to the archway) was not pulled down, but was cleared of the front room and porch which had been contrived in the 18th century. The original Necessarium wall (much patched) remains on the south side. A new west wall was built, together with a flight of steps, since the front door is on the original 'hall' level, and the undercroft forms a basement. (The ground floor level was utilized in this way in all the houses in the Necessarium range.) The upper part of the north wall appears rebuilt. Suitable gothic type windows were provided and a new hipped roof. The finished house sits neatly in its surroundings and its steep roof suggests mediaeval work, though scarcely the three different sets of framing inside it. The house was provided with a re-used late 17th century staircase, perhaps saved from the house of Stall XII, as it was customary for materials to be taken from one site to another in this way. The fittings of the parlour are early 19th century and remain from the pre-1854 house (the moulding on the west wall was supplied and the detail does not exactly match with the rest).

All this work appears to have been done in the summer of 1854. By November the Dean and Chapter could decide that 'the house which has been substituted for the one formerly held by Mr. Stratton including the room over the gateway be reserved for the future disposition of the Dean and Chapter.' At Midsummer the next year they had decided to use the house for a lay clerk who should be qualified to act as schoolmaster to the choristers; but eventually at the November meeting they appointed a clergyman, the Reverend Edward Fellowes, to be Grammar Master to the choristers. He took up residence in the new house. In 1856 the ground was finally tidied up and the site of the Necessarium added to the garden which now extended from the Water Tower to the Green Court.

Sources

The plan and form of the Necessarium was worked out by Professor Robert Willis who began to study the Priory buildings before the demolitions of the 1850's and 1860's. R. Willis, 'The Conventual Buildings of the Monastery of Christ Church in Canterbury', *Archaeologia Cantiana*, VII (1868), pp. 82-93.

For the dates of Priory buildings a list has been compiled based chiefly on obits of Priors, but also using material from accounts. Post-Dissolution information comes from plans, accounts, Chapter Minutes, Somner's manuscript notes on Prebendal Houses and the 1650 Parliamentary Survey.

M. SPARKS and T. TATTON-BROWN

THE REVEREND CANON J. ROBINSON

Sermon Preached at the Friends Festival: Canterbury Cathedral, 4th June, 1988

There is on almost the last page of the Bible, a glorious description of the New Jerusalem (Revelation 21). This is the picture of Jerusalem the Golden that inspired the hymn writer. It is a description that should inspire the Friends of this or any other Cathedral, because it describes that perfect building and perfect society which is the aspiration of all Friends. Yet amid all the splendour, all the perfection, there comes one statement which is certainly strange, and perhaps depressing. It is this, 'I saw no temple in the city'. You might think that I personally consider that statement depressing because it makes clear that the Master of the Temple has only redundancy to look forward to. That is not my point, my concern today is to point out that the temple in the Heavenly Jerusalem was really its Cathedral, and so it looks as though you Friends of Canterbury Cathedral will be joining me in redundancy! That is a solemn thought indeed for a Friends Festival. Yet I draw your attention

to St. John's vision of the New Jerusalem and the absence of the Temple from it because it offers us an opportunity to consider the function of a temple/cathedral, and thereby the function of Friends.

We tend to take it for granted, we who love cathedrals, that they are of their very nature good things. But if you look into the Bible, you will find there a very ambivalent attitude taken up towards the temple: and that means, for my purpose today, towards a cathedral. You will find that ambivalence expressed from the very time when the first temple was built and consecrated in Jerusalem by King Solomon. Why did King Solomon build a temple for his city and people? After all, they had lived for many years without one. The reason was that the Temple was to be the visible expression and reminder of two things: of God's promise to his people; and of God's demand on his people.

The promise was the promise of his presence. They were his people. He was their God. He would be with them in all their life; in all their problems, difficulties and sorrows. So the presence of God expressed visibly by the Temple was to be a comfort and a sense of security to the people. 'But will God indeed dwell on the earth? Behold, heaven and the highest heaven, cannot contain thee: how much less this house which I here built. But hearken to my prayer—that thy eyes may be open night and day toward this house, the place of which thou has said "My name shall be there".' (1 Kings 8 : 27).

Alongside this went the demand. Those who desire the presence of God and his blessing must exhibit a moral and spiritual character worthy of God. They must exhibit that holiness of living which was, and is, the only true reflection of the being of God in this world.

This promise together with this demand made the temple both a blessing, and an embarrassment to the people. On the one hand, they wanted the blessing. "On the other, they were unwilling to live up to the demand". So at one point the prophet Jeremiah turned on the people and said, 'You think you are safe, secure from your enemies. You boast "We have God's Temple in Jerusalem, his dwelling place. He will not let that be captured or destroyed. So we are safe. Yet you yourselves are offensive to God. You break every Commandment he has given you. You lie, cheat, steal, commit adultery. God will not tolerate this. So you, your city, your temple will be destroyed. The Holy God cannot live in a city such as the one you have made". (Jeremiah 7 : 1-15).

So the Old Testament ends in tension with a question mark set against the Temple. The presence of God must be a holy presence, demanding and inspiring a holy people. God's presence without holiness was a sham and an offence that could not be tolerated because it gave a false portrayal of God himself.

The tension is resolved in the New Testament. "It is St. John in his gospel" who shows that resolution most clearly. In his gospel the first great public act of Jesus to begin his ministry, is shown as Jesus going into the Temple of Jerusalem and driving out the money changers. 'Take these things away: you shall not make my Father's House a house of trade: his disciples remembered that it is written, "Zeal for thy house will consume me".' (John 2 : 17).

The aim of Jesus was to unite the promise and the demand of God. The temple should be a holy presence claiming the service of a holy people. And when Jesus was challenged on this point, you will remember that he replied, 'Destroy this temple and in three days I will build it up!' He spoke of the temple of his body. So the problem created by the temple at Jerusalem, and the unresolved tension between the promise and the demand of God—was resolved by transferring the whole ideal and imagery of the temple to the human body, the flesh of Jesus. So Jesus teaches us to think of both God's presence and God's demand confronting us in himself. That means in his flesh first rather than in any bricks and stone. St. Paul took up the same idea when he told his Corinthian converts that they were to think of their own bodies as temples of the Holy Spirit (I Corinthians 6 : 19). That is the reason that in the vision of the heavenly Jerusalem there was no temple as in the earthly Jerusalem. 'I saw no temple in the city—for its temple is the Lord God Almighty and the Lamb'.

What does that mean for our holy places today? We still possess them: we still use them: we still need them. Surely it means this. A holy place has only one true purpose; to inspire holiness of life in all who use it and all who visit it. It is, or it should be, impossible to separate holy places from holy living. For holy places and holy lives go together. So the function of Friends, the privilege and joy of Friends, is to do all they can to promote holiness in this place. That means the beauty of holiness in the fabric: holiness of worship which is the chief function of a cathedral: and holiness of living of all who in any way are connected with the life of this place. It means that holiness of life which both draws its inspiration from the place, and at the same time offers its own contribution to it. None should ask of a temple or a cathedral, 'What does it do?' but rather 'What is it?' For the distinctive work of a temple or cathedral is that its very being, its presence, creates both its influence and its work. The world comes to it simply because it is there. Your work as Friends is to ensure that when the world does come, it finds not only presence but also demand. More than that for the very presence must be enshrined in the demand. For the presence met here should be the presence of the holy God. That should certainly be true of the building, but even more in the worship, and most of all in the lives of those who exemplify the presence of Jesus Christ in this place. May you, the Friends of Canterbury Cathedral, always have that ideal before you.

THE REDEMPTION WINDOW

The Chapel of Saints and Martyrs of our Own Time

'A Christian martyrdom is never an accident, for Saints are not made by accident. Still less is a Christian martyrdom the effect of man's will to become a Saint, as a man by willing and contriving may become a ruler of men. A martyrdom is always the design of God, for his love of men, to warn them and to lead them, to bring them back to his ways.'

T. S. Eliot

Murder in the Cathedral

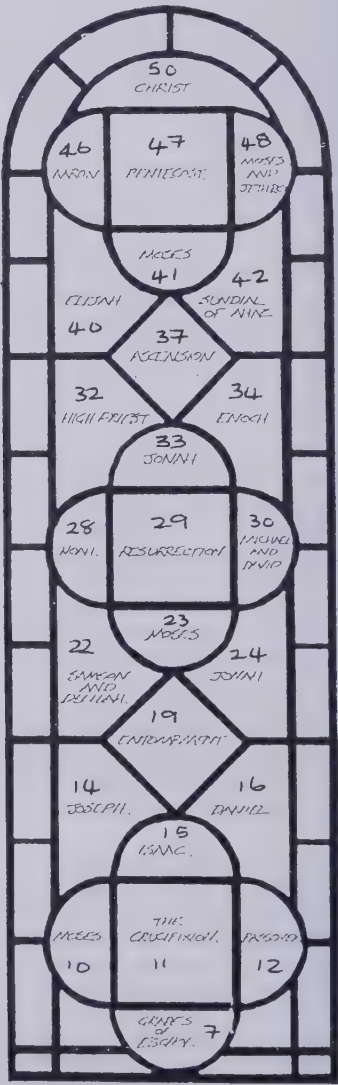
You will have noticed that the most noticeable of our windows, if not the most notable, has returned. This was rashly, for the restoration of a mediaeval window has many surprises in store, promised for completion before the Lambeth Conference and was, fortunately, back in place in time. A blue curtain cannot be said to have been much of a substitute for mediaeval stained glass but the plywood filling would have been even less so. And for its provision I would like to thank Messrs. Nasons who let us have the material—the window is 7 metres high by 2 metres wide—*gratis*.

A diagram of the ferramenta is shown. This latter is perhaps the happiest of all the framing designs because, I think, certain parts of the design, the three square and quatrefoil patterns, are allowed to extend beyond their confining element, the border. Extension beyond the confining element of any individual painted panel is a fairly common device of the mediaeval designers; the quatrefoil panel at the foot of this window itself, Panel 7, the spies in the land of Canaan returning with the grapes from Eshcol, is a very fine case in point. You will note that both the feet of the leading figure extend into the border and the left foot of the rear figure extends right through the inscription. It is unusual, however, for the grand design, as it were, to break pattern in this way. It's worth noting, too, that Victorian imitations very rarely break out of the confining element and I'm sure that this contributes largely to the sense that we have of there being a certain lack of confidence in their work. The mediaeval painters, on the other hand, had every confidence in their powers and were quite happy to break the rules when the notion took their fancy.

As being the East window and so, presumably, peculiarly symbolic the destruction of 1642 began, it appears, with 'the window on the East of the High Altar', Nevertheless the proportion of surviving original work is quite high; everything above the middle square, Panel 29, for instance, is old except for the topmost quatrefoil, Panel 50, and its adjacent decoration; the two lower squares, Panels 29 and 11, are new. The proportion of lost heads is, as usual, high; of the 15 heads comprised in the lower square, Panel 11, and its attendant quatrefoils, Panels 7, 10, 12 and 15, only two, the lower figures in each of Panels 10 and 15, are old. You will note that this includes, sadly, the heads of the two spies in the land of Canaan, previously mentioned, one of the happiest examples of mediaeval design that we have. Another particularly successful

design, Panel 24, Jonah and the Whale, is similarly afflicted. None of the heads are old, except for the head of the principal figure, the whale, and he almost makes up for the loss of the rest.

JUNE LENNOX



LANFRANC

The Cathedral Church of Christ, Canterbury, was founded by St. Augustine. From the viewpoint of the monks of the mediaeval priory some of its Anglo-Saxon history was obscure, though illustrious. It emerged into what might have been considered the modern world with a second founder, Lanfranc, who set up the church, the cloister and surrounding buildings and the Archbishop's palace precinct in the places where the monks knew them. Lanfranc was William the Conqueror's Archbishop of Canterbury, who arrived, reluctantly, in Canterbury to be enthroned on August 29th, 1070, and died on May 28th, 1089, nine hundred years ago this year. Although Lanfranc was never canonised, as were Archbishops Dunstan, Alphege, Anselm, Thomas Becket and Edmund Rich, the anniversary of his death was kept by the monks with some solemnity. His obit was read in chapter; copes were worn by the senior monks at mass; there was a feast in the refectory; food was given to the poor and the church was decked as for the feast of St. Augustine.

Prayers were offered for Lanfranc daily in the chantry chapel in the Almonry, founded in 1319. He was remembered in the name of a building, called Lanfranc's Hall, which may have been the bakehouse in the Green Court. There was perhaps a tendency to trace ancient customs back to Lanfranc (as in recent cathedral life customs were traced to Dean Bell). Early in the sixteenth century, a group of monks took a special interest in the Anglo-Saxon and Norman history of their house. They gathered information from early lives of saints and archbishops in an attempt to preserve what might be forgotten and possibly to form an historical judgement on a remote period. About the same time, a new copy of the obit book for the community was made, in which Lanfranc's entry has an illuminated initial, in common with a very few other Archbishops and Priors.

So who was Lanfranc, who was thus remembered? He was an Italian from Pavia in Lombardy, where his father was one of those who administered law in the locality. Lanfranc was born about 1010 and is said to have studied law. He would in any case have had a sound education in Latin authors and in logic and in the art of speaking (in order to plead a cause in public life), which was readily available in north Italy at the time. For some reason now unknown, Lanfranc decided to leave Pavia and a profession in the law in order to go into France, where there were developments in the use of logic, offering new possibilities for the study of theology and philosophy. Scholars were not hindered by frontiers and needed no passports or work permits. They would go from one cathedral city to another in search of a master who could teach what they wanted to learn. In the 1030's, when Lanfranc was in France, the French masters drew crowds to their schools. The absorbing new study was dialectic, the art of logical disputation or testing truth by discussion. Logic had always been studied as part of a basic 'further education'; but it gradually became dominant and was used as a yardstick to measure truth.

Where Lanfranc went in search of dialectic is not known, except that for a time he was at Tours, hearing Master Berengar, with whom he later disputed. He went into Normandy and is said to have taught at Avranches. Other Italians were in Normandy where William of Volpiano had recently been reforming and refounding monasteries, notably John of Ravenna at the Abbey of Fécamp and Suppo of Rome at Mont-St.-Michel. Both came from William's Abbey of Fruttuaria near Turin, which must have been known, or known about, by Lanfranc.

Perhaps they may have influenced him, for he decided to give up his scholar's life and the rewards of teaching in order to become a monk. However, he did not want to become a monk in an established house: he sought for austerity of life and found it at Bec, where he entered the community in 1042. This was a small and struggling group, almost like desert hermits, who undertook a simple life of prayer and manual labour. The monastery had been founded about 1035 by Herluin, a knight in the service of the Count of Brionne, on his own land at Bonneville on the plateau west of the river Risle. But the plain was waterless and the ground poor, so in 1039 the community moved down into the Risle Valley, to a point where the river is joined by the Bec stream, about half a mile from the present site. Herluin was outdoors, building an oven, when Lanfranc arrived. This was the style of monastic life for which he had been seeking. He stayed and for three years lived quietly, unknown to the world of scholars. Then, probably to encourage gifts to the poverty-stricken community, Lanfranc opened a school where he taught grammar and dialectic and applied these tools to the study of the Bible, especially to the psalms and the Pauline epistles. Students came flooding in from France, Germany and Italy, attracted by a new voice and perhaps by the novelty of a school which was not in a cathedral precinct or an established abbey. Some of Lanfranc's pupils were especially able and went on to great positions. In old age they were glad to have it said 'when he was a young man he heard Master Lanfranc, the Prior of Bec, lecturing on sacred and profane texts in that famous school he held at Bec'. One of these was Anselm, who came from Aosta, just to the west of Lombardy. He sat at Lanfranc's feet, with others in the school. After nearly two years, in 1060, he became a monk at Bec himself.

The community soon came to see Anselm's arrival as providential; in 1063 Lanfranc was commanded by Duke William to become Abbot of his new monastery of St. Stephen at Caen. Here he built a large church, continued to teach and displayed his ability as a careful administrator. Anselm became prior of Bec, to help the ageing Herluin. Lanfranc continued to advise them. The site near the Risle had become overcrowded and was liable to floods. Herluin was loath to move again, until the choir of his church collapsed. This was understood as a sign. About 1065 a move was begun to the present site, higher up the Bec valley. Foundations were laid of a large stone church, which took many years to complete. Lanfranc visited Bec in 1077 for its consecration.

Meanwhile, in 1060, Lanfranc's Duke William had 'crossed the sea' and become King of England. Once he had established himself, he turned his attention to the reform of the church in England. He asked

Abbot Hugh of Cluny to send him monks, but Hugh refused, perhaps thinking that the empire of Cluny was sufficiently extended for the present. William decided to choose the man he knew, and to make him Archbishop. Lanfranc had no wish to go at the age of 60 (or thereabouts) to another strange country and to strange people of unknown language to undertake a task which would leave no time for study. He protested, but in vain. The Pope intervened to command his obedience. On August 29th, 1070, Lanfranc was consecrated as Archbishop and enthroned, presumably in the damaged Anglo-Saxon cathedral at Canterbury.

There was a monastic community at the cathedral; but not, presumably, living a sufficiently orderly life to be of solace to Lanfranc. He was deeply unhappy when he discovered the greed and dishonesty, unrest and low standards of church life in England. In the spring of 1073 he wrote to the Pope, Alexander II, asking to be released from this bondage and given leave to 'return to the monastic life, which I love more than anything else' He was not released and had to continue his obedience in this barbarous country. Perhaps when he began to see some things set in order and when many of his friends and ex-pupils joined him, it did not seem so deplorable a place.

As well as being Archbishop, Lanfranc was Abbot of the Christ Church community. At first he had some thought of sending them away and beginning again with canons, as was usual in Europe. In the end he made the best he could of what seemed a strange arrangement. He re-organised and re-housed the monks, just as he had recently set up the new community at Caen. At his death the Christ Church monks drew up the customary obit notice, listing his achievements. Rather than attempt an historical judgement of his archiepiscopate, it seems worthwhile to look at his community's account of his work. Naturally their first thought was that he had built their church from the foundations. The much revered Anglo-Saxon church had been seriously damaged by fire in 1067. It was taken down and a modern church was put up within seven years—a church very like the one which was still being built at St. Stephen's, Caen, where the nave remains as Lanfranc intended it (except for the vault). The present nave at Canterbury stands on Lanfranc's foundations; but little is now to be seen of his stonework. As well as the handsome modern church, Lanfranc provided ornaments for it, of gold and studded with gems—presumably chalices and candlesticks and gold covers for gospel books. He also gave vestments, of which a black set remained to be listed in 1315; three Chasubles, a Dalmatic and Tunicle and four Copes. All were embroidered with gold, some with a network design and some with circles enclosing animals, stars or flowers. Two of the copes were trimmed with many little bells.

Then it was noted that he had enriched the church with observant monks. Many came permanently from Bec and Caen, and there were visits from Herluin and from Anselm 'who lived among them as one of themselves, talking with them daily in the cloister about the life and habits of monks, setting forth wonderful things which had not been heard of before this time, with reason and eloquence'. Lanfranc gave them a customary 'compiled from the customs of those monasteries

which in our day have the greatest prestige in the monastic order' as he wrote in his introduction. The work is in two parts, the first concerned with the ordering of services and the second with the administration and discipline of the house, so that it is possible to read of the ceremonies of the Easter Vigil as performed in Lanfranc's church or of the ordering of the daily chapter meeting in the newly-built chapter house.

The obit notice continued with reference to further building activities, such as Lanfranc's provision of the cloister, cellarer's office, refectory and dormitory and other buildings within the monastic precinct, as well as his own palace with its court. He laid these out according to the usual monastic plan at the time, though on the north side of the church, since the south side was occupied by a lay cemetery. The present cloister is Lanfranc's, re clothed in later stonework, so it is permissible to think of Lanfranc and Anselm talking with the monks there.

Parts of the ruined dormitory walls are also his, and the remarkable columns, some decorated with chevrons and latticework, in the passage under the dormitory (rediscovered in 1952). Excavations in the area of his palace have revealed a large hall with a block of chambers at right-angles, forming a 'T' shape. Some of his masonry survives within the standing section of the present Old Palace. Just as Lanfranc furnished his cathedral with ornaments, so he gave to the monastic buildings precious books for the library, many of which he personally corrected. This, is the only reference to Lanfranc's academic achievements. There was great need to set up a good working library of theological and other books. Lanfranc used his connections in Normandy to obtain textually accurate and clearly written copies of the works of fathers such as St. Ambrose or St. Gregory from which the Canterbury monks could make further copies.

Next the obit writers showed their pride in their house and their pleasure in Lanfranc's success in obtaining professions of obedience from the Archbishop of York, and the bishops of other sees, thus maintaining the Primacy of Canterbury. Of more real use to the house was Lanfranc's unremitting attention to claiming back lands which had belonged to Christ Church, but had been annexed soon after the conquest by Duke William's half-brother, Odo, and his entourage. Lanfranc was said to have restored twenty-five manors to the use of the church, either for himself or for the monks. This was not done all at once but over a long period: only a man of principle and pertinacity would have continued his claims in various courts.

Lanfranc's charities are then recorded, or at least his most conspicuous charities. Outside the city he founded two large hospitals, supplying them with both buildings and endowment. One was at Harbledown, a leper hospital, and the other was immediately outside the North Gate, for the poor and sick. In France and England the late eleventh century showed a new beginning of foundations of this kind, which became more common after 1100. Lanfranc's foundations are said to date from 1084: in the next year his colleague Wulfstan, Bishop of Worcester, founded a hospital for the poor and sick in his city.

The remarkable thing about Lanfranc's foundations is their continued existence as almshouses on the same sites. The west wall of his chapel remains at Harbledown and parts of the walling of the great dormitories and chapel and a complete lavatory block at St. John's, Northgate. The lepers at Harbledown lived in small houses; but the men and women at Northgate were segregated in a long block with twin chapels at right-angles to it. Opposite the Northgate Hospital, Lanfranc provided a house and a church for six priests, who were to attend pastorally to the poor and sick, and also provide burial for the poor in their graveyard. His foundation charter stated that he did this for the good of his soul, and for that of his Lord the King, William. The house was dedicated to his patron, St. Gregory the Great, who had sent Augustine to be the first of Lanfranc's archiepiscopal predecessors and had himself been a monk unwillingly turned administrator and ruler of men.

The remaining items of the obit concern Lanfranc's work outside Canterbury—the handsome churches and manor houses he had built on his estates; his setting up of the Cathedral Priory at Rochester; and his patronage of the Abbey of St. Albans, where his nephew Paul was abbot. The church and community at Rochester were a special interest. A colleague from Bec and Caen, Gundulph, who had been Lanfranc's right-hand man at Canterbury, was made Bishop of Rochester in 1077. He also acted as assistant bishop in Lanfranc's own diocese, where he did much of the routine work. At Rochester, monks were introduced and buildings and a library provided for them. Gundulph was another capable administrator and builder, as was his next-but-one successor, Ernulph. The communities at Canterbury and Rochester had good reason to be grateful for Lanfranc's wise choice of friends from Normandy for a variety of responsible positions, friends who could work easily together.

However, no doubt there were some at Canterbury who saw Lanfranc as foreign, interfering and tiresome. There is evidence of his difficulties with a partly Norman and partly Anglo-Saxon community. By the time of his death there was less strife and he was very much the father of the monastery. He was buried before the Holy Cross outside the monks' choir, within the nave of his church. When Anselm's church was added, Lanfranc's coffin was removed to the Trinity Chapel, the easternmost chapel off the ambulatory behind the high altar, a position of honour which was shared with St. Wilfrid and St. Oda, great saints from the Anglo-Saxon cathedral. After the second great rebuilding in 1184, Wilfrid and Oda were placed in the Corona Chapel; but Lanfranc was reburied just to the south of St. Martin's Altar in the north-east transept, where the community continually came past on their way in and out of church. His name is cut into the stonework of the wall above. This can scarcely have sufficed and he must have had a memorial of some kind.

As can be seen, Lanfranc was a person who presented different facets of his character to those about him at different times. In Normandy he showed his skill in teaching and scholarship, zeal for monastic life, and resourcefulness as an administrator. In Canterbury he was a royal

servant, a determined statesman, a wise councillor. Although he must often have appeared grim and unyielding and was sometimes tactless, he made time for his community and was remembered as kindly by individual monks. Letters show his deep affection for Anselm, Gundulph and other friends. He was not a saint: he was humble before Herluin and Anselm, of whom he wrote that they were 'filled with the spirit of God'. But his letter collection shows him as upright and honest, a man of great seriousness with a hatred of confusion and evil.

MARGARET SPARKS

WILLIAM PARRY BLORE

I never knew W. P. Blore, for he died in 1948, before I was born. When I came to work for the Cathedral five years ago my curiosity about him was piqued by reading other writers' grateful references to him in their footnotes, but now I feel a sense of gratitude and respect and it is by way of acknowledgement of my own debt to him that I have written this sketch of his historical activities. My principal sources have been his historical papers and the Library correspondence of the 1930s and 1940s, all of which are in the Cathedral Archives.

Blore's entire life was closely bound up with the Cathedral Precincts. He was born in 1875, the fifth child of Dr. G. J. Blore, Headmaster of the King's School; his birth took place in one of the attic rooms of what is now called Galpin's House. His father was an Honorary Canon of the Cathedral and for many years was Acting Librarian of the Cathedral Library, while the family may almost be said to have had a traditional concern with historical and archaeological research, for his grandfather was the noted draughtsman and architect Edward Blore (1787-1879) while the topographer Thomas Blore (1764-1818) was his great-grandfather. It must have been a delight to him to discover that in April 1832 Edward Blore was paid £65 by the Cathedral for 'Drawing for the Stalls', even though this never actually led to new stalls being constructed. His family involvement in the Precincts was maintained from 1899 by his sister (Mary) Margaret's marriage to Canon A. J. Mason, a scholar who came to care so deeply for the Cathedral that he ultimately resigned his Cambridge posts in favour of constant residence in Canterbury.

Blore was briefly at the King's School (1884-86), and was a Foundation Scholar at Marlborough College (1889-94) before going up as a Scholar to Christ Church, Oxford. He took a 2nd in Greats (1898). After graduation he acted for a time as a private tutor, but by 1900 he was on the staff of Ludgrove Preparatory School, New Barnet, Herts.; he remained an assistant master there until 1935 or 1936, when he retired at the comparatively early age of about 60.

In December 1935 the Dean of Canterbury, Hewlett Johnson, thanked him for all the work he was doing and had done in connection with the Cathedral Library, and in some ways it can have been no surprise that in 1936 he should have succeeded Dr. Samuel Bickersteth

in running the Chapter Library; as Bickersteth disclosed to him in response to his letter of acceptance, 'even C. E. W[oodruff] wrote to me . . . "There could be no better choice".' Woodruff was being generous in his praise, for he would have liked the post himself, being only Honorary Librarian. What was remarkable was that Blore succeeded Bickersteth as *the* Librarian; he was the first (and only) Librarian not to be a Residentiary Canon. He took the post without remuneration.

It is hard to assess Blore's qualities as a Librarian or Archivist, the two roles then being combined; I think it would be fair to say that his real strengths lay elsewhere, in his scholarship. He was no doubt an exemplary librarian and administrator in many ways, for he was the sort of person who always seeks to answer letters by return of post, while both before and after the War he was at pains to fill gaps in the Library's great runs of historical and record publications. He was equally conscientious as keeper of the Archives, overseeing the rebinding of mediaeval Cathedral registers and consulting with the Public Record Office over the conservation of many of the Obedientiary account rolls, but I do not think that he had any great interest in the history of the archives' formation and the inter-relationship of different copies of the same texts.

Blore's special skills were as a Latinist and as a reader and interpreter of the manuscripts that comprise the Cathedral Archives; in these skills he was unmatched. Approximately 300 notebooks or packets of his transcripts of mediaeval and 16th century records survive, but I was at first doubtful of their value in today's world of cheap reprography. I was misunderstanding his methods and undervaluing his skills. It is an obvious temptation to compare Blore's labours of transcription with Woodruff's stream of publications and catalogues, but such a comparison is ultimately unfair to both. Woodruff was, in his way, a publicist, and was a very capable wringer of the principal facts from a great volume of fairly intractable materials; as both young man and old, he gives the impression of having always been in a hurry. Blore was infinitely patient with his materials (perhaps even more so than with some of the Library's readers), and preferred to understand than to publish. As a Latinist, he found the archives rich in puzzles and amusement, and he contributed massively to the files being gathered for the Dictionary of Mediaeval Latin from British Sources that his correspondent Charles Johnson had helped to launch. That work is only today coming to fruition.

His thousands of pages of transcription should be seen as editions rather than as mere copyist's work, for he prepared his texts almost as though for publication, locating canon law citations in the *Corpus Iuris Canonici* and elucidating the meaning of obscure words, for example. I suspect that he was at his happiest in corresponding with scholars: in one of the dozen or more letters that he sent to Dr. Rose Graham between March and June 1948, while she was preparing an edition of the Register and other documents relating to Archbishop Winchelsey, he wrote that transcribing 'is my principal form of amusement; and has

been so for the last 50 years: with the result that I can supply most investigators with transcripts of documents that they wish to work on!'; while in an earlier letter to her he volunteered 'If it will save you any trouble, I shall be delighted to copy any of the other Winchelsey letters for you. I always enjoy this sort of thing; and it enables me to keep my eye and hand in good practice.'

His obituarist in the *Kentish Gazette* (29th October, 1948) stated that 'self effacement was a virtue which with Mr. Blore amounted almost to an obsession.' He published almost nothing under his own name, although he collaborated with Mrs. Gardiner and J. H. Harvey in a set of articles on mediaeval Cathedral craftsmen in *Archaeologia Cantiana* (Vol. 58) and I suspect he was the author of at least two or three unsigned pieces in this *Chronicle*. His dozen years as Librarian, 1936-48, were devastated by the War, with the removal of the muniments to a secure store-room and of the printed books to the Crypt, and the near-total destruction of the Library building in 1942; in those conditions, publishing would have been almost impossible. Composition, whether in prose or verse, did not trouble him. For instance, when asking Charles Johnson for his opinion of the meaning of Archbishop Boniface's Official's retort, 'Sy may deus sit (*or sic*)'—perhaps an oath—he took 4½ sides of paper to present the problem and its historical context, an account of the quarrel between Archbishop Boniface and the monks of Christ Church which he thought 'ought to be published in full'. In the mid to late 1930s he began to explore the Ecclesiastical Suit rolls and the other scattered materials that enable the course of a large number of ecclesiastical court cases to be reconstructed. Professor Powicke was enthusiastic about his work and Blore wrote up an account of at least one major case of the 1290s. I am sure that he would have been perfectly capable of editing these materials himself, although that task was soon assigned to Professor Norma Adams; he was a pioneer in taking an interest in such materials, and his transcripts formed the basis of the Selden Society's volume of *Select Cases from the Ecclesiastical Courts of the Province of Canterbury, c. 1200-1301*, published in 1981. He blazed a trail, too, in taking a scholarly interest in later ecclesiastical court records, transcribing and helping to index the Deposition books of the Consistory Court of Canterbury.

Enjoying a comfortable way of life, with considerable private means and, while he lived in Canterbury (at 20, formerly 4, St. Stephen's Road), a housekeeper, he was under no pressure to publish anything. But that perhaps makes it all the more remarkable that he worked so thoroughly—and so devotedly, where the Library's security and preservation were concerned. When investigated by him, the most mundane topics could assume astonishing complexity. Take, for example, the small envelope that survives with his label 'Dates of use of Gas in Precincts and Cathedral': its contents show that he explored the Chapter Accounts from 1800-01, when the Sacrist still paid for candles, to 1860-61, when the Cathedral's new gas-works began to be constructed; he spoke to the Cathedral glazier Caldwell, and to Collingwood; and he found some notes in a Prayer Book next to the Minor Canon's seat (south-west) in the Choir. George Smith's statement that the Cathedral was first lighted with gas in January 1865

was concluded to be correct, probably, but a great deal else was found to add to the statement.

Great happiness came from his researches, and especially, I feel sure, his collaborative research with Dr. C. S. Phillips, Rector of Stalisfield with Otterden and later Six Preacher. The result, Phillips's *Canterbury Cathedral in the Middle Ages* (1949), dedicated to Blore, is as fine a memorial as he could have wished for.

In such researches, absorption must have almost entirely displaced amusement. I do not find for certain that Blore wrote any verse while Librarian, but while still a schoolmaster he was prolific. Most of what he wrote was doggerel *pièces d'occasion*, often aimed at cheering up some Ludgrove boy who was ill, and it is almost all frivolous. This light-hearted and gentle side to Blore's character is typically presented in the following:

There was an old monk in a cell
Who said it is práps just as well
To stick to my cloister
As tight as an oyster
And never come out of my shell.

A lady of cunning and guile
Desiring to make the monk smile
An elixir created
Which rejuvenated
This crabbed old monk for a while.

So the monk turning youthful and gay
Took his pen and indited a lay
This greeting to carry
From Blore, William Parry,
Many happy returns of the Day.

NIGEL RAMSAY

WILLIAM AND MARY TERCENTENARY ADDRESS

Canterbury Cathedral, 11th December, 1988

It is exactly three hundred years ago today, on 11th December, 1688, that James II took flight from Westminster, in the small hours of the morning. Later in the day, the gentry of Kent assembled here in Canterbury to draft their declaration in favour of William of Orange. They left things to the very last moment. Then, as now, politicians preferred to sit on the fence, waiting to see exactly which way the wind would blow. Sir John Knatchbull, shortly to become one of the County's two M.P.s, had already warned the people of Ashford against making a premature declaration for William.

In Kent, the atmosphere was extremely tense. Rumours of 'Catholic plots' were rife and fear of a French invasion caused panic to spread easily. On December 10th, a mob had seized Dover Castle, and attacks were made on the houses of prominent Catholics, such as Sir Edward Hales. It is difficult for us to understand nowadays the vehemence of anti-Catholic feeling which ran through all levels of society at that time. It was quite ferocious.

Yet in spite of his Catholicising aims, James II was seen by many as the legitimate hereditary monarch; and his position seemed far stronger at the time of William's invasion than it appears in the light of subsequent events. So the overthrow of royal autocracy, which was *the major achievement* of 1688, required more political will, more dogged pragmatism and more constitutional ingenuity than we perhaps realise.

There was nothing inevitable about this; nor was this a revolution in the normally-understood sense of that term. The removal of absolutist rule came about because Whigs and Tories were prepared to settle their differences over the succeeding weeks. They agreed to take different routes to arrive at this same objective. In this sense, 1688 involved a peaceable solution which delivered the country from a choice between autocracy and renewed civil war. And not merely autocracy, but autocracy with a religious justification! As our Tercentenary Patron, The Prince of Wales, has put it: William was not a Conqueror, but an Enabler, and one who refused to use religion as a political weapon.¹ This is what we are celebrating.

In this place, I think we might reflect on the deeper implications of 1688 on the religious consciousness of the time—on those contemporary images of God and images of authority which found common acceptance amongst the majority of people. In the twentieth century, theologians do not hesitate to enquire into the very form of God's existence. The seventeenth century, however, was far more concerned with the individual's relationship with God, and felt no need to ask what God was like. A bewildering array of novel suggestions, it is true, appeared during the 1640s and 50s amongst the sectaries. But for the majority, an accessible likeness was at hand: the universal image of God was reflected in the condition of monarchy. And so before 1688, the absolutist state was able to develop a powerful religious justification in the theory of divine monarchy. James I, its most notable exponent, had told Parliament that in 1610.

'The state of monarchy is the supremest thing on earth; for kings are not only God's lieutenants upon earth, and sit upon God's throne, but even by God himself they are called Gods'.

The most extravagant assertion of the divine right of kings occurs not in literature but in art. And appropriately it depicts the apotheosis of James I—the carrying up to heaven of the divine monarch. It was painted by Rubens for the ceiling of the Banqueting House, Whitehall, and completed in 1635 at the commission of Charles I.

At the time of William's accession, these images were not exactly shattered, in the way that the more tangible objects of puritan displeasure—stained glass, statuary and altars—had been pulled down forty years before. Vestiges certainly remained. But there is no doubt

that the dismantling of royal absolution in 1688 was accompanied by the dethroning of divine monarchy. In its place stood a limited monarchy, its powers circumscribed by a contract with Parliament. The most influential philosopher of the age, John Locke, dared to express his perception of God as 'the eternal source of all being'.²

The British monarchy finally relinquished its divinity. And in the process, a small share of that divinity came to accrue to the human person. The generation that came to maturity during the reign of William and Mary took a far more optimistic view of human nature than their early 17th century ancestors had done. Again, it was Locke who expressed this more clearly than anyone in the high estimation which he gave to human sociability and rationality. These innate qualities, Locke considered, made representative government with the extension of religious toleration an attainable reality. These same qualities, furthermore, would in time give form to a moral system of international relations—a vision which has as much power and relevance today as it did in the world of the 1690s.

In 1988, the focus of our celebrations has been precisely in this area: to strengthen our ties with Europe, and of course particularly with our counterparts in the Netherlands. As we approach the more fully-integrated Europe of 1992, we hope that these Tercentenary Celebrations may play a modest part at the educational, social and cultural levels. If we are to become more open to outside influences, we will at the same time need to strengthen our awareness of our cultural identity, in a fully authentic way.

And this sense of authenticity, I think, requires us to do more than simply repeat the version of events that the makers of the Williamite settlement handed down to us. There is a vital difference between recapitulation and repetition. We must always try to ask new questions about the past in the light of the most pressing needs of our own times. As the founder of the British Teilhard de Chardin Association has written, 'Without inner continuity in and through history, there can be no remorse and no conversion and therefore, also, no reform'.³

1. H.R.H. The Prince of Wales' introductory message paraphrased, from the William and Mary Tercentenary Trust's Guidebook, *William and Mary, The Revolution that Shaped our World*, 1988, p. 2.

2. John Locke, *An Essay Concerning Human Understanding* (1688), 1824 ed., Vol. II, p. 189.

3. Renée-Marie Croose Parry, from an address given at Herbertshausen on the fortieth anniversary of the liberation of Dachau, 28th April, 1985.

DAVID ORMROD

BOOK REVIEWS

Seeking a See, edited by John Pearce, M.B.E., for the standing committee of the Diocese of Dunedin, New Zealand.

In the Silver Treasury of the Cathedral in the western Crypt is a very impressive episcopal crosier of ivory and silver adorned with a representation of St. George rescuing a maiden from the dragon. A strange and sad story is attached to this 'barbarous bauble' as it has been unkindly described and this has now been recorded in a book which includes the journal of a Victorian clergyman and some account of his life.

The clergyman was the Revd. Dr. Henry Lascelles Jenner, son of a distinguished lawyer Sir Herbert Jenner, who was Dean of the Arches and Master of Trinity Hall, Cambridge. Henry was ordained in 1843 after serving several curacies. He became a minor canon of Canterbury Cathedral, lodging in one of the minor canons' lodgings in the Green Court which until 1935 faced the Cathedral and then were absorbed into the King's Schol Dining Hall.

Henry was something of a poet and a very good church musician. (His fine Christmas hymn, 'Christians, sing out with exultation', can be found in Hymns A. and M. from 1889 until recent editions and his best known tune, 'Quem dilecta', set to the words 'We love the place O God', is still a popular favourite for services of Induction and Dedication Feasts.)

The handsome ivory baton with which he was wont to conduct festivals, reposes in the case below his crosier in the Crypt and when in due course he became Vicar of Preston near Wingham he promptly installed a small organ (still in use there) and formed a surpliced choir of men and boys from the village—and put a pair of candlesticks on the altar. He was in fact a High Churchman in the moderate Tractarian tradition.

In 1865, Archbishop Longley summoned him to Addington Palace and asked him if he would be prepared to go out to New Zealand as the first bishop of a new see at Dunedin. Jenner accepted the offer and was duly consecrated in Canterbury Cathedral on August 24th, 1868, setting off by sea the following November, his journal providing a fascinating account of a sea voyage to the Antipodes 120 years ago.

On his arrival he found the most rabid opposition awaiting him, for his reputation as a High Churchman had gone before him and the bigoted Protestants in the district made it clear that he was and would always be to them unwelcome.

The book by Mr. Pearce tells the melancholy story of his attempts to make himself acceptable and to alleviate suspicion and fears of 'Popery', but all was in vain. Saddest of all aspects of the case was the lack of support he received from his brother clergy and above all from the bishops and archbishops at home. Being anything but an aggressive personality he gave up the struggle and returned home to Preston resuming his ministry there and serving his village flock until his death, years later, on September 18th, 1898.



The fine crosier which had been commissioned by the Cambridge Camden Society and designed by the celebrated Victorian architect William Burges (the work of the craftsman Barkentin of Barkentin and Krall) he bequeathed to the diocese for the use of the Bishops of Dover and last year the crosier came out of its case and was carried by the Bishop of Dover at the Christingle service on the Innocents Day and by the Archbishop on the Feast of St. Thomas of Canterbury the day following.

One likes to think that in a better world than this the kind and saintly Dr. Jenner must be rejoicing at the use (at last!) of his pastoral staff in the cathedral in which he was consecrated and in the diocese which he served so faithfully for almost the whole of the Victorian era.

DEREK INGRAM HILL

The Mediaeval Church in England, by Dorothy M. Meade. (Church Publishing, £8.95).

Nowadays, when so much is questioned about our religious thought and practice, the security and routine of the mediaeval church seems almost to be envied. A new book, published in March 1988, *The Mediaeval Church in England*, underlines this in tremendous detail. In the period covered, it was utterly accepted that all subjects of the King were also born subjects of the Church, and generally abided, at least until the middle of the fourteenth century, by its rules and stipulations, without serious question.

Miss Meade employs her wide historical and theological knowledge to give us a valuable and enormously interesting insight into all the principles and practices of the mediaeval church in this country, and concludes each of her seven chapters with a select bibliography, should the reader wish to pursue any aspect of its subject matter.

This is a most readable narrative as well as an excellent and well-researched reference book.

W. H. HOWARD LEWIS

MEMBERSHIP

In the Balance Sheet and Accounts for the year ended 31st March, 1988, Members will have seen the list of gifts to the Cathedral which the Friends have made in the twelve months. There are many more projects, which we have been asked by The Dean and Chapter, to be associated with in the current year. To enable us to continue to meet these requests, it is essential that we do not cease in our endeavours to increase our annual income from Members' subscriptions.

Existing members can assist in this endeavour in several ways:

NEW MEMBERS. If you know of an acquaintance or a relative who would like to become a Friend, please ask them to complete the Membership Application Form and return it to the Friends Office.

COVENANTS. We appeal to those Members who pay Income Tax and who have not yet signed a Deed of Covenant, to complete the Form in this Chronicle and return it to the Friends Office. A Covenant is merely an undertaking to subscribe to the Charity for a minimum period of Four years (this undertaking ceases on the death of the Subscriber). As an example of the benefit to the Friends of a Covenant given for £10 per annum, we can reclaim tax of £3.33 (at current standard rate of 25%) making a total payment to the Friends of £13.33 per annum. Our Income will again suffer, as a result of the reduction for the fourth year in succession, in the standard rate of Income Tax, so it is again important that we increase our Membership to help recoup this lost revenue.

LEGACIES. One form of giving remains that is not only untouched by the present high taxation but is positively helpful and that is giving by Legacy to a Charity. Such giving, without limit, is deducted from the gross value of an Estate BEFORE assessment for Capital Transfer Tax. As the Friends of Canterbury Cathedral are a Charity they are not liable to tax on such gifts. Please contact the Friends Office if you require any further information.

BANKERS ORDER. Considerable administrative work and costs can be saved by giving a Bankers Order to cover subscriptions.

MEMBERSHIP APPLICATION FORM

Please fill up and send to:—

The Steward,
The Friends of Canterbury Cathedral,
11 The Precincts, Canterbury, CT1 2EH.

I/We wish to be enrolled a(s) Member(s) of the Friends of Canterbury Cathedral.

Please find enclosed my cheque/completed Bankers Order for

£5. £10. £15. £

being the first of the Annual Subscriptions I/We intend to pay.

NAME

ADDRESS

SIGNATURE DATE

DEED OF COVENANT

I/WE

of

hereby covenant with the Friends of Canterbury Cathedral that for a period

of years (minimum 4 years) from the day

of 19 or during my life, which ever period

shall be shorter, I will pay annually to the said Friends such a sum as will, after the deduction of Income Tax at the basic rate for the time being in force, leave in the hands of the Friends a sum which will amount to

£ (insert sum to be covenanted).

In witness whereof I have hereunto set my hand this day of

..... 19

To be on or earlier than the date entered above.

Signed and sealed by the said:—

(NAME IN CAPITALS)

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To: (Donor's Bank)

BANK ADDRESS

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please pay the sum £ (Words)

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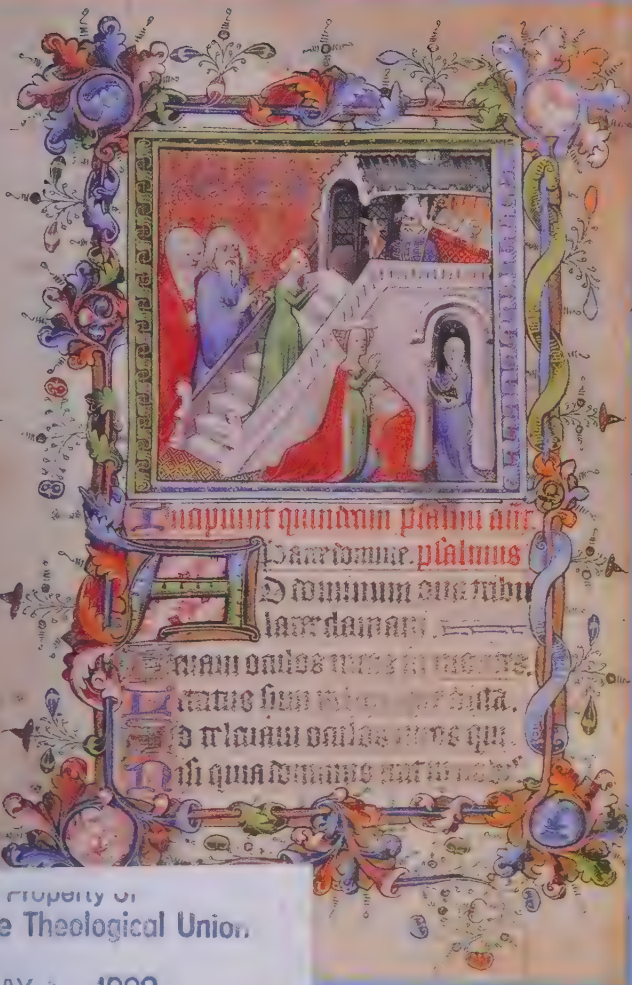
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No. 0306775 and every year on the same day until further notice.

SIGNATURE ACCOUNT NO.

NAME (BLOCK CAPITALS) DATE

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THE FRIENDS OF CANTERBURY CATHEDRAL

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* Management Committee

Our cover illustration shows the Duchess Margaret Holland at prayer—a page from her Book of Hours.

Photograph courtesy of Sotheby & Co.

THE CHRONICLE 1990

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EDITORIAL

If the last two years have been marked by the commemoration of great archbishops like St. Dunstan and Lanfranc, 1990 may be later recalled as the year when we remembered other primates of great distinction if less well-known to readers of the *Chronicle*.

Next November will be marked in many places as the 750th anniversary of the death in France of Archbishop St. Edmund Rich of Abingdon, patron saint of St. Edmund's School in Canterbury (with which the Cathedral Choir school has been linked since 1972). St. Edmund has the distinction of being the last archbishop to be canonised before the Reformation and one of the few saints whose body still lies in a shrine, in the French Abbey of Pontigny, where he was laid to rest after his death a few miles away in the quiet Burgundian countryside. The day of his death was November 16th (his yearly festival) and the year, 1240.

An even more unjustly neglected Saint of Canterbury was Archbishop Theodore of Tarsus, who died in 690. Many references to him can be found in Bede's famous *Ecclesiastical History of the English Nation*. Bede called him and his friend, the learned Hadrian, abbot of St. Augustine's, 'teachers of blessed memory' and described the days when they were the leaders of the Church of England as 'the happiest times since the English came into Britain when the minds of all were set bent upon the joys of the Kingdom of which they had just heard'.

The Cathedral Chapter have given good notice to the Diocese of an important event to be held that day in the Cathedral to mark the centenary, and we must now await the details of this commemoration.

For the sixteenth year in succession I have had the privilege of editing the Friends *Chronicle* and I hope this year's issue will be thought to maintain the high standard of articles which has marked all its predecessors for the last sixty years.

As usual there will be found in its pages contributions about the buildings of the Precincts, the fabric as it is and as it was, and one or two articles about objects of beauty and historic interest concerned with the Church and its history, as well as personalities who have been connected with it and books written recently about it.

All Friends will surely be interested in the progress of work on the noble statue of Christ which should be in position over the Christ Church Gate, it is hoped, by the time the next *Chronicle* appears.

Life in Canterbury is never dull and this year promises to be as interesting and exciting as all its immediate predecessors.

DEREK INGRAM HILL

THE CHAIRMAN'S LETTER

My dear Friends,

For Canterbury Cathedral, 1989 was both a glorious and a difficult year. The constant summer sunshine gave an aura of glory, but, in addition to this, the Cathedral had the privilege of five separate visits from members of the Royal Family. The Duke and Duchess of Kent came to celebrate one hundred years of the Kent County Council; the Prince of Wales, as President of the Cathedral Appeal, viewed the restoration work which has been carried out over the past five years; the Duke of Kent returned to receive, at a ceremony in the Cathedral Nave, an honorary degree from the University of Kent at Canterbury; the Queen Mother unveiled a memorial to the Normandy invasion; and the Duke of Edinburgh, together with the Prime Minister and leading politicians, attended a Memorial Service to the eleven Royal Marines Bandsmen killed by an I.R.A. terrorist bomb at Deal.

Taken together, these events were a complex of rejoicing and sadness. The event and the issue, however, which raised the most controversy was the central role the Cathedral played in a Festival of Faith and the Environment in the early autumn. Few can argue against the fact that environmental issues are amongst the most urgent facing mankind, and it was right, therefore, that the Cathedral, as the Mother Church of a world-wide Anglican Communion, should focus these issues for people of all faiths and none. Contrary to the accusations of some extremists, the Cathedral did not allow syncretistic, multi-faith worship. We did, however, welcome all to join with us as we made a proclamation of what the Christian Faith declares about Creation and man's responsibility, under God, for the care and preservation of the creation order God has entrusted to us.

As I write this letter, I am preparing for a second visit to the United States. I have been invited to preach at Washington Cathedral during its year of Consecration and Dedication, and also to be a speaker at the first course to be organised jointly by the Canterbury Cathedral Trust in America and the College of Preachers in Washington. The course is considering Anglicanism and the development of the Anglican Communion, and reflects the new work of the Cathedral Trust in America under the leadership of Dr. Jack McTigue.

Canterbury Cathedral relies so much on the work and generosity of the Friends, and as we enter a new decade, I trust that the Friends, as an organisation of those committed to Canterbury, may grow in membership, in devotion, and in Christian love and service—not only in the interests of Canterbury, but also for the Kingdom of God.

Yours sincerely,

JOHN A. SIMPSON

DEATHS OF FRIENDS

*Recorded with reverence and honour following notification received
between January 1989 and 22nd January 1990.*

Appleton, Revd. Canon L. G.	Lucas, Mrs. K. S.
Austen, Mr. D. A. J.	Macdonald, Mrs. U. (D)
Austin, Mr. G. C.	MacKonochie, Mrs. W. M. C.
Bates, Miss D. M.	Manley, Rev. G. N.
Bickersteth, Mr. R. M.	Mason, Vice-Admiral Sir F. T., K.C.B. (D)
Borroff, Mr. G. H.	Matthews, Mrs. H. P. (B)
Cawston, Rev. A. C. (D)	Millican, Miss G. D.
Comberbach, Mrs. R. C. G.	Norman, Miss A. M. B.
Coomber, Mr. E.	Phillips, Miss K. E.
Craggs, Mrs. A. K.	Pickett, Miss E. C. (B)
Davey, Mr. L. F. (B)	Porter, Mr. B.
Dawkins, Mr. G.	Pye, Mrs. H. A.
Dove, Mr. C. S.	Reeves, Miss A. A. (B)
Duke, Mr. G. A.	Ryder, Mrs. E.
Dunning, Mrs. E. B. (D)	Sanders, Mrs. R. O. J.
Evanson, Mrs. B.	Sargent, Rev. Canon A.
Everist, Miss M. A. (D)	Sinclair, Mrs. P. P. (B)
Fryer, Miss M.	Speirs, Mrs. S. C. (D)
Greenwood, Mr. E. P.	Stafford, Mr. F. L. (C.C.T.)
Hadland, Miss M. H.	Taylor, Mrs. J. H.
Harding, Miss K. (D)	Taylor, Miss S. A.
Hart, Mrs. G.	Turner, Mrs. Q. M.
Hitchen, Miss E. A.	Walker, Mrs. A. E., Jnr. (C.C.T.)
Hoole, Mrs. E.	Watkins, Miss S.
Hunter, Dr. R. R.	Williamson, Lt.-Cmdr. F. M.
Isherwood, Rt. Revd. H.	Williamson, Mr. T.
Jackman, Miss E.	Wyatt, Mr. W. A.
Keefe, Mrs. C. M.	Zarges, Dr. A. N. (D)
Kendall, Mrs. E. F.	
Kitchen, Ms. W. E. (C.C.T.)	

(B)—Bequest.

(D)—Donation.

(C.C.T.)—Canterbury Cathedral Trust in America

STEWARD'S REPORT

On 9th January, 1990, Pamela and I flew to Zurich with Canon John de Sausmarez. We were met by Klaus Ringwald and taken to Schonach in the Black Forest.

On the edge of the village, Klaus Ringwald has his Studio. We were shown the plaster sculpture nine feet tall from which the bronze will be cast for the Christ Church Gateway. Those of you who have seen the maquette will be able to compare its size from the picture on page 9 taken by Pamela. It shows on the wall to the right of the sculpture. We were mightily impressed. With gilding on the halo and fringes of the robe it will be a magnificent figure. It should be unveiled in late October this year.

On 17th August, 1989, Pamela organised a Friends' group of 40 to Lincoln Cathedral, Durham and Lindisfarne. We stayed most of the time in the Castle at Durham and a most interesting time was had by all. Canon Coppin and James McGuire saw that we were welcomed as Friends with so many of Durham Friends.

We all agreed with Sir Walter Scot—

“Yet will I love thy mixed and massive piles,
Half church of God half castle gainst the Scot,
And long to roam these venerable aisles,
With records stored of deeds long since forgot”.

On 5th October, 1989, the Friends Cathedral Open Evening ensured an exciting time for some 600 visitors. Our thanks to Oliver Postgate for showing the Becket Illumination, to Michael Peters for making the French Huguenot Chapel so welcoming and all the Cathedral Works staff who made such a success of the evening.

The Friends Gift Register will be on display in Cathedral House and shows gifts for 1989 to the Cathedral of more than £90,000.

My thanks to the 90 helpers who staff the Friends Desk in the South Transept and Lorraine, Anne, Joan, Vi, Jim and Frank who ensure such a friendly office.

Hope to see you all on Friends Day on Saturday, June 2nd particulars of which are enclosed.

Our Sculptor, Klaus Ringwald, will be with us.

God Bless you all.

CHARLES BARKER

Steward



Christ in Glory (Plaster)

Photograph by Pamela Barker

THE YOUNG FRIENDS OF CANTERBURY CATHEDRAL

1989/1990 PROGRAMME

1989

- April A group of Young Friends, accompanied by the Dean and Mrs. Simpson, spent a weekend in Vézelay and Bourges.
- May About 20 Young Friends attended the Canterbury Christian Council Barbecue in the Water Tower Garden, under the kind supervision of Janet and Brian Turner. Miss Anne Oakley gave an excellent talk to the Young Friends entitled "Feathers, Sheep and Oak Apples", in the Library. Afterwards everyone attended Evensong and then had tea in the Education Centre.
- July Barbecue at Dene House. Twenty-five people attended.
- September Talk on Mediaeval Wall Paintings given by Dr. Gartner.
- November Canon F. Phillips led a Candlelit Pilgrimage around the Cathedral. Thirty people were present.
- December David Flood led Carol Singing by the Young Friends in the Precincts.

1990

- January The Clerk of Works showed Young Friends around the Stone Masons' Yard.
- February A talk in the Vesturer's Office on the Vestments in the Cathedral.
- April We expect a group of Young Russian Orthodox Christians to visit the Young Friends at Canterbury. A full programme of events is being arranged.

Lord and Lady Swinfen would like to thank all those whose help and interest have contributed so much during the year.



Young Friends at the Old Palace, Christmas Eve, 1989

ST. THOMAS OF CANTERBURY and THE NATIVITY

These celebrated windows have been reproduced as glass window hangings and are available exclusively at The Cathedral Shop, 3 The Precincts, Canterbury, CT1 2EE (0227 462292).

St. Thomas of Canterbury in the north quire aisle shows the Archbishop fully robed in his pontifical vestments, his hand raised in blessing. It is a reconstruction of glass which is among the oldest of the Cathedral (circa 1200).

The Nativity in the south-west transept of the Cathedral is from a window set up as a memorial to Ottiwell Charles Whitefield in 1903, who settled in Canterbury after running a very successful school in London. The window is the work of Christopher Whall, one of the last artists of the pre-Raphaelite school.

The hangings are available, boxed, in the following sizes:

6 in. × 4 in. £7.70

9 in. × 6 in. £11.99

Friends are eligible to a 10% discount and we are pleased to offer a mail order service.

VISIT TO YORK

Following the success of the Friends visit to Lincoln, Durham and Lindisfarne in August 1989, a similar visit is being organised to

YORK

from Thursday, 30th August to Tuesday, 4th September, 1990

The programme will include Guided Tours of York Minster and a day visit to Ripon and its Cathedral.

Accommodation will be at the College of Ripon and York, St. John, which is very close to York Minster.

The cost will be £200 per person and there will be 40 places. A deposit of £50 should be sent to reach the Friends Office not later than 1st May, 1990. Final payment is due on 1st July, 1990.

As there was a waiting list for the Durham Visit, it seems only fair to ask for the deposit and to take bookings on a strictly first come first served basis. If you would like to secure a place please let me have your deposit and a stamped addressed envelope.

There has already been a good response from the Durham visitors and there are 16 places left.

MRS. PAMELA BARKER
Events Organiser

THE CATHEDRAL ARCHIVES AND LIBRARY

“All professions are conspiracies against the laity”; that is in George Bernard Shaw’s *The Doctor’s Dilemma*. Evidence in support is readily to hand in the Church where the (male) professionals sieve revelations from God and anything else which might excite interest, in order to keep the benighted laity battened down. And more evidence is available in libraries and archives which notoriously cater for the professionals, rather than for those who are interested in study or reading. We have a book at home, much loved by our children, which tells the story of a librarian who converted a band of robbers to the joys of reading, so that they all turned from villainry to librarianship, bringing with them their skills of adventure and somehow losing the ‘silence’ notices. Part of the reason why the book is attractive is that it departs imaginatively from the way in which life is usually experienced on, say, Mondays. In fact its companion story is of a pirate party in a suburban villa of quite mind-blowing propriety; the baby-sitter, you see, turns out to be a pirate in disguise and he asks along a few friends. (Margaret Mahy, *The Great Piratical Rumbustification*, Puffin Books, 1981).

Canterbury Cathedral archives and books have always been an exception, of course, but vigilance is ever necessary. Rumbustification is somewhat curbed by the need for security, but there is a determination that the place is there to be used. In order to be of use, the material must be catalogued and that in itself is a major task (although a little easier for books than for archives). There is now a team occupied solely on cataloguing archives—using the excellent computers provided by the Friends. And some catalogues for printed books are on the horizon; indeed one already exists for all the material on the abolition of slavery and there is a lot of information lurking in the university computer.

The year has been an eventful one. We have got married to the County Council in the archive field, and that has meant more staff and a new feel to the place. Canterbury is now the headquarters for the archive service for East Kent and the partnership is proving very fruitful. Charlotte Hodgson is the archivist, building on all that Anne Oakley has done (and is still doing). And with the books, we continue our relationship with the University. Naomi Linnell had to retire because of ill-health and the new librarian is Sheila Hingley.

In November we had a party in the Reading Room: a kind of launch. In January and February, we are having a series of lectures on the use of the Bible and for the first of these (by Lord Coggan) people were leaning from the galleries in the Reading Room: the place was so full that this was the only way in which they could hear and see. So we hope that we are becoming known. There is now a clear leaflet advertising the archives and the library and telling people how they may be used.

We may yet prove the Shaw dictum wrong—in this little part of the world at least!

CHRISTOPHER LEWIS

THE REDISCOVERY OF THE SCULPTURE OF THE EXTERIOR ROMANESQUE QUIRE ARCADE AT CANTERBURY CATHEDRAL

The exterior Romanesque Quire Arcade of Canterbury Cathedral is well-known for its unique collection of dynamic and exquisite sculpted capitals, dating from the 12th century. These accomplished carvings enrich the Arcade with a variety of subjects: lively hunting scenes, fantastic scenes of battling men and monsters, elegantly dressed musicians, and large expressive masks.

It was recognised that the perilous condition of the soft Caen limestone sculpture, coupled with the alarming rapidity of its deterioration, forecast a great and irretrievable loss if nothing was done. Immediate temporary protection measures and the planning of a major conservation programme were necessary for the sculpture if it was to be preserved for the future. Furthermore, the wealth of vigorous and lively detail that had survived eight centuries of English weather would need to be meticulously recorded. Engravings and drawings of the carvings from the books of eminent 19th century Cathedral historians clearly showed how much loss of detail had occurred during the last 150 years. Early 20th century photographs told a similar tragic tale.

The main cause of deterioration was clearly recognised as rainwater cascading over the delicately carved surfaces of the capitals and shafts due to inadequate string or weathering courses directly above the arcade. Following a comprehensive art historical survey of the arcade carvings between 1982 and 1984, the Surveyor to the Fabric, Peter Marsh, designed and had erected temporary wooden protective shelters to shed the rainwater away from the vulnerable carvings. But this was not the only problem, thick black soot encrustations were obscuring much of the carved detail on the sheltered sides of the capitals, whilst areas of cracking and distortion resulting from salt crystallisation stresses, threatened the imminent loss of valuable forms. Hard 19th century cement mortars from adjacent restorations exacerbated the problem.

Discussion within the Carved Stonework Advisory Committee centred on deciding the most appropriate course of conservation action. Methods developed for the Wells Cathedral figure sculpture conservation programme were agreed to be the most suitable for this situation. It was also agreed that all attempts should be made to treat the carvings *in situ* and retain them there with appropriate protection and maintenance. It was generally felt that if the sculpture were to be removed for museum display, this would be a great loss to the arcade and more importantly this would mean the sculpture being removed from its proper and historic context.

The main tasks of the conservation work, which began in April 1986 and was completed in July 1988, comprised of cleaning the black obscuring dirt layer and repairing the numerous cracks, blisters and soft crumbling areas. For the former, various methods were employed including electronically timed mist spray water washing, clay poultice



Romanesque Capital after Restoration

application and the use of a micro sand blasting device (called an air-brasive unit). For the latter, formulations of slaked lime, crushed stone and brick, and sand were employed, matching the colour and texture of the stone but being both weaker and more porous than the stone, so that no unwanted stresses would build up.

Hard 19th century mortars were carefully chiselled away to be replaced by soft lime and sand pointing. Where the stone was especially eroded a protective limewash (sheltercoat) was brushed and rubbed into the surface. For strengthening powdery surfaces, numerous applications of limewater (a clear solution of lime) were gently sprayed onto the stone surface.

The cleaning proved to be an exciting process, as it revealed much fascinating information about the building of the arcade and its sculpture. Details which had never been visible before, were revealed. Tooling marks could suddenly be seen which proved that the sculpture could not have been carved *in situ*, but must have been made *avant la pose*.

The newly discovered details also revealed the extraordinary high quality of the sculpture. The carving is so fine that it is really more closely akin to ivory carving than to other works in stone. Nonetheless, it is clearly by the same artists as produced the capitals in the cathedral crypt. The crypt sculpture dates to the first phase of the rebuilding of the new choir, roughly 1090. The capitals of the arcade belong to a later phase of building, probably around 1120. The quality of the arcade sculpture is without doubt one of the major revelations in the field of English medieval art of this generation. It proves without a doubt that the finest artists of the time occasionally took up the chisel.

The carvings are not in a particularly high position, no more than 20 feet above the ground, but much of the finely carved detail is difficult to discern even from this short distance, especially the sides of the capitals. It was therefore imperative that good quality photographs be taken so that all interested parties could have access to the sculpture. Careful records of all the conservation work were kept for the cathedral archive and photographic records of the conserved sculpture were taken for information purposes by the National Monuments Record and by the Courtauld Institute Conway Library. Designing a more permanent protective roof structure is now in progress and a regular inspection and maintenance programme is being set up.

NICHOLAS DURNAN and DEBORAH KAHN

VISIT TO THE U.S.A., APRIL 1989

In April I spent some time with the Canterbury Cathedral Trust in America. Rather than giving one of those 'and then . . . and then' reports, suffice it to say that I returned happy and having received wonderful hospitality. The visit involved good and godly times with the Trust—both in New Harmony, Indiana and in Washington D.C. New Harmony is a strange and fascinating place where people continue a tradition (quite rightly) of seeking utopias both in their relationship with God and in the world around.

On getting to Washington, I was very pleased to find people so positive about the Trust. We look forward to increased links, via the Trust, with our sister Cathedral there. And I hope that I will be able to show some of my gratitude for the Trust's work and friendliness when the course 'Discover Canterbury' takes place here in July (18th-25th).

CHRISTOPHER LEWIS

CARVERS AND LETTER CUTTERS

Canterbury Cathedral has been fortunate in the last century or so in the distinguished and able men who have carved and inscribed memorial tablets for the Cathedral. Eric Gill has left four examples of his skill in this field—on the north wall of the nave is a memorial tablet to Colonel Edgar Ravenhill carved in 1907 which bears the signature of the carver.

A fine inscription in bronze to the memory of Canon Dr. Moore is also his work. It appears at the bottom of one of the Miracle windows in the Trinity Chapel on the south side.

In the Great Cloister the slabs which cover the graves of Archbishop Frederick Temple and Dean Dick Sheppard were carved by Gill in 1904 and 1938 respectively.

The most distinguished contemporary carver in this field is undoubtedly David Kindersley, himself a pupil of Eric Gill, to whom we owe the fine tablets to the memory of Dr. William Urry by the door in the Cloister that leads to the Library, and to Alfred Deller in the South Quire Ambulatory, not to mention the tablet in the Martyrdom that commemorates the moment on May 28th, 1928, when Archbishop Robert Runcie and Pope John Paul II knelt together to pray on the site of the martyrdom of St. Thomas.

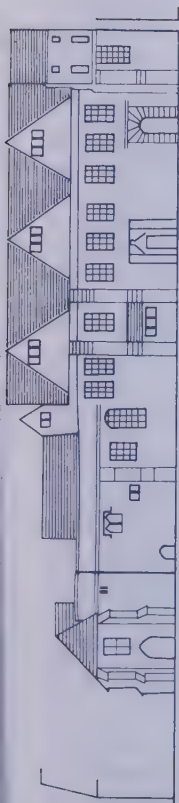
Now David Kindersley has added two more tablets to those on the walls of the Nave. In July last year the Queen Mother unveiled one to the memory of the Normandy Veterans on the south wall of the Nave and two months later another tablet was unveiled on the north side to the memory of Sir Edward Youde, 1924 to 1986, Governor of Hong Kong 1982 to 1986 and before this Ambassador to China 1974 to 1978.

THE DEANERY—A HOUSE FOR HOSPITALITY

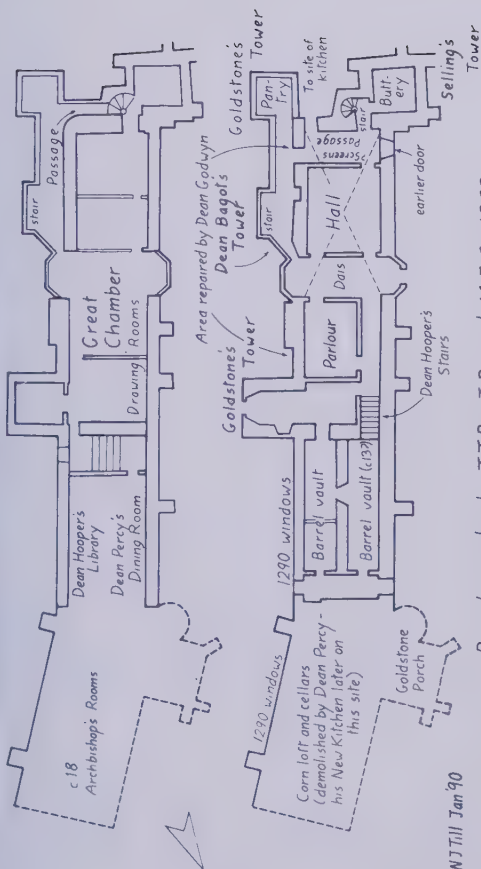
In 1541 the newly-invented Dean of our Cathedral Church was awarded the whole length of the Prior's Lodgings for his 'mansion house', running from the chapel near the Dormitory through the Cheker and the Prior's Hall and chambers and kitchen to the Prior's New Lodging and the corn lofts and cellars beyond. He also had a bakehouse and a brewhouse and a stable yard and the Prior's Great Garden. This unweildy collection of buildings was not of course a lodging for a private person or a family, but for the head of an institution who was required by statute and by canon law to keep good hospitality. In other words, like the Prior before him, he had the obligation to entertain (and, if necessary, put up for the night) any important people travelling through Canterbury. Dean Rogers described the situation in 1586 as the necessity of entertaining 'any nobleman or other of high estate passing this way in public affairs'.

This situation did not change until the early 19th century. As a result, the Deanery has been altered to suit prevailing fashion more even than is usual in an important tied house, making the task of the historian extraordinarily difficult. The account which follows is entirely provisional, an attempt to make sense of the building with the documentary and architectural knowledge available at present (1989). More information will no doubt come to light in time and the story will need alteration, as this account is somewhat different from that published by Professor Willis in 1868.

The outer or southern portions of the Dean's inheritance were thought superfluous by about 1600 and were let to Six Preachers and others—the house in the Cheker building, and another house in the old Prior's Hall and the chambers beside the Prior's Gate (the Gloriet House). The buildings known as the Prior's New Lodging, created by Prior Goldstone II about 1500, formed the Deanery proper, and, greatly changed over the centuries, they remain the Deanery today. Even in 1500 they were not new. The basis of the existing tall gabled section was a block containing a bath house and chambers, depicted on the east side of the Priory Court in the Waterworks Drawing of c. 1165. The building shown there has a door in the north gable end and a row of windows at an upper level and somewhat resembled the *salle de l'Echiquier* in the castle at Caen (c. 1120). Still on the drawing, to the north of the bath house but a little way off at the corner of the court, there is a small building with a long roof and windows only in the gable end. This has been interpreted as a barn or a workshop. When the Dean acquired the premises in 1541 the building on that site is described as containing corn lofts and cellars. Probably about 1290 it had been joined to the bath house by a thick-walled building on an undercroft which had a row of single light windows towards the Prior's garden. Professor Willis thought it was Prior Eastry's great barn for hay, but the windows seem too well finished internally for a barn. Whatever their use may have been, these buildings with the bath house occupied the whole of the east side of the Priory Court from about 1290.



Restored elevation after Grose (1777), from North-West



Based on a plan by T.I.B., J.B. and M.J.S., 1983

The Deanery

Accommodation for important guests became more sophisticated as fashions changed. In the 1460's Meister Omers with its hall, private chamber and kitchen and long gallery had seemed luxurious. By the end of the century more privacy was required, a separate chamber for eating and another for sitting, more accommodation for visitors' retainers and servants. Prior Goldstone II catered for these needs by adapting the buildings at the east side of the court. There was already physical contact between the bath house and the so-called Gloriet, the chambers to the north of the Prior's Hall, in the form of a tower built by Prior Selling in 1474. Goldstone turned the bath house into a new lodging. He heightened the walls and added brickend gables and a brick spiral staircase beside Selling's Tower, giving access to rooms in the tower and to the first floor and attics of his New Lodging. There was a ground floor hall with a dais and oriel windows, a parlour room north of the hall and a great chamber and at least two other chambers above. The attic level provided sleeping space for servants and visitors' retainers. The usual adjuncts for the hall were provided: the old infirmary kitchen was put to new use, the room in the ground floor of Selling's Tower was perhaps the buttery, and the pantry may have been in a new two-storey tower at the south-east corner of this Lodging. These were reached through a screens passage from a door by Selling's Tower. A further passage, or two-storeyed pentice (like the galleries of an inn yard) was contrived on the east side of the building which allowed access to the dais in the hall and to the great chamber above. At the north-east corner of the Lodging a three-storeyed tower was built, containing three small private rooms. This accommodation filled up the former bath house and chambers. Goldstone needed more space, so he included the next block, with undercrofts for storage and a hall space above. At the north end of this he built 'a handsome porch towards the Court' as was recorded in his obituary notice—a porch with a chamber above and a spiral staircase beside it. In so far as the inner hall was a private dining-room for important visitors, it is probable that the outer hall near the porch was for the use of the retainers and officials who travelled with them. Had Prior Goldstone been able to build anew like his contemporary Prior Richard Singer at Much Wenlock, whose New Lodging survives, he would have achieved something more imposing; but, as so often at Canterbury, he adapted as best he could.

The fine details of the woodwork which the New Lodging must have contained were destroyed by fire in 1535. As described by Richard Layton in a letter to Thomas Cromwell, the cause of the fire was probably a candle which set light to the rushes on the floor of the Great Dining Chamber. Three chambers about it were destroyed and the servants were almost choked in their beds (presumably in the attic). The end walls of brick kept the fire from adjoining houses. According to the antiquary John Leland, Prior Selling's precious Italian book collection was mostly lost in this fire.

Presumably the house was repaired before Dean Wotton received it in 1541. In the time of his successor, Dean Godwyn, there was another fire, probably more serious from a structural point of view. The fire was in February 1569. As recorded by the Chapter Act Book, the Dean was

charged with rebuilding, though he was given £200 by the Chapter and permitted to take stone from anywhere he could find it in the Precincts. Brick and timber and lead he had to provide himself. He was still at work in December 1570. Even when he had left in 1584 the Chapter still complained about the state of the house. But it seems that Dean Godwyn did rebuild the house, since the date 1570 was formerly on two of the front gables. He built it of brick with brick gables. There is a diaper work pattern in the western chimney-stack like patterns in the brickwork of Archbishop Parker's Palace gate of 1565, on the other side of the Precincts. The Deanery roof is of principal and common rafters with side purlins and ogee wind braces, like the roof of Fordwich Farm, dated 1588. Within the roof were attics and a long gallery, as was fashionable at the time. Dean Rogers, when he arrived in 1584, thought Godwyn's work unfinished. He required the Great Chamber to be wainscotted (panelled) at the Chapter's expense, so that he could decently entertain noblemen, and he panelled other rooms himself. Some of his panelling remains. The great Dean Neville, who was also Master of Trinity College, Cambridge, went one better and had a room 'next the Great Chamber' hung with gilded leather (perhaps the smaller room at the top of the stairs, now part of the drawing-room).

An inventory of 1634, during the tenure of Dean Bargrave, gives a good account of the use of the house. His private possessions are not listed, only pictures, large pieces of furniture and the tapestry hangings and wainscot, which were thought of as part of the 'fixtures' of the Deanery. The Deanery front door was still in the screens passage, just beside Selling's Tower. The inventory takers went into the hall (which had a long table, wainscot and hangings), to the parlour behind it, then up some stairs and into the Great Chamber. Even in 1634 this was a picture gallery, and it was also used for music—there was an organ and a chest of viols. 'The best chamber and the one next to it' had only wainscot to be recorded. Up the spiral stairs they came to the long gallery, where there was wainscot and a drum and two sticks. Down the stairs they went past two wainscotted chambers in Selling's Tower. At the bottom was the buttery, and outside to the south, the kitchen, wash house and larder. At the other end of the house was the Porter's Lodge with a wainscotted chamber above.

Within ten years, as a result of the Civil War, Deans and Chapters had been abolished and the cathedral was in the hands of sequestrators. A survey of property in the Precincts was made in 1650 by Parliamentary Commissioners, but the Deanery was not included, and only four of the canons' houses were surveyed. During the Commonwealth, the Deanery was occupied by Captain Owen. In January 1661 he was still there. He had 'pulled down the Dean of Canterbury's chapel and part of his house and yet forcibly lives in the rest of it'. History does not (so far) relate how he was got out. The chapel was certainly destroyed, and the Library over it, and the part of the house taken down was probably the old Prior's Hall. The Dean and Chapter spent thousands on repairs to the cathedral and the Precinct houses and other buildings, but there is no information about repairs at the Deanery.

In May 1694 there was a surprise royal visit. William and Mary stayed at the Deanery, while William waited for fair weather to sail from Margate. The Dean, George Hooper, was Mary's protégé. He had been her Chaplain when she lived at The Hague in the early days of her marriage, and she had personally preferred him to the Deanery, in the absence of her husband, who disliked Hooper. The Deanery was commandeered for royal use on this occasion. Hooper was in his Rectory at Lambeth, where his wife was ill. He apologised afterwards for his absence and the queen accepted his apologies, saying that the Deanery was 'the cleanest house she had ever been in'. But she did not like the windows, which were too high, and were partly obscured by a walnut tree.

Dean Hooper returned and 'ordered a series of attentions to the house' as it was possible that the queen might come again. The Tudor windows of Dean Godwyn were replaced with a row of sash windows and 'a grand apartment' was made by putting folding doors on each side of the Great Chamber so that three rooms could be used together. 'Another apartment, previously unused, was furnished and made fit for habitation'. This was almost certainly Prior Goldstone's retainers' hall at the north end of the Deanery. It still has a fireplace of c. 1700 but all other traces of Hooper's work were swept away by Dean Percy in 1825. It was the Library, so it presumably had panelling and bookcases and three more sash windows (too small for Dean Percy) towards the garden.

To make the house really fit for his much-loved queen, Hooper made a grand staircase. The site of the previous staircase is not known. Hooper's staircase is in the southernmost bay of the retainers' hall building, outside the north wall of the original bath house. To lead up to it he made a passage with a noble arch with classical motifs and to light it he provided a giant round-headed window with curved panelling over it. The arch and the window suggest that Hooper may have consulted Hawksmoor who was working for the cathedral at that time, designing a new throne for the archbishop. Perhaps Hawksmoor drew something for Hooper on the edge of his sketch book. Sadly, Queen Mary died in December 1694 without returning. William came on several occasions, using the Deanery as a lodging on his way to or from the Netherlands. Hooper and his family moved out to make space for him.

The Deanery as improved by Hooper can be seen on a plate given for Gostling's *Walk* in 1777 by Dean Cornwallis, based on a sketch by Francis Grose. The front gate and old front door are by Prior Selling's Tower which has been roofed, losing its battlements. Hooper's row of sash windows and his staircase window show up well. The lower oriel window appears to have become a porch for a new front door. At the north end are Prior Goldstone's tower porch and spiral staircase. There are three large gables and a small gable from Dean Godwyn's rebuilding. Not long afterwards the most surprising of all the changes in the interest of fashion took place, probably in the time of Dean Cornewall (1793-7). The gables were removed, the roof was made good, a parapet was provided, and the west face of the house was covered in stucco. It became a respectable late 18th century house.

This transformation is well described in the diary of Mrs. P. L. Powys, who made a visit to her brother-in-law, Dean Powys, in July 1798: 'instead of the forlorn old brick mansion we had expected, we saw a good-looking white stone house . . .' Inside she found 'a very good eating room' (the old dining chamber), 'a library' (Dean Hooper's) and 'an excellent staircase which leads to two very noble drawing rooms' (the two central rooms upstairs). In the old Great Chamber—true to tradition—there were seventeen portraits of Deans. Mrs. Powys was impressed. At the north end of the house she saw the bedroom and dressing room set aside for the archbishop on his visits (he had no palace at Canterbury). When he came he used the Library as his sitting room. Mrs. Powys also noted many small bedrooms in the house, and dark passages and spiral staircases which had escaped the recent modernisation. She describes a dinner party at which Prince William of Gloucester was present. He took her hand and led her down 'the long promenade to the eating room'.

Dean Percy, who succeeded in 1825, obviously thought the promenade too long and the eating room insufficiently elegant for his dinner parties. He scrapped the mediaeval kitchen and offices at the south end, turned the eating room into a Library with new doors, fireplace and bookshelves, and then started alterations at the other end of the Deanery. He took down Prior Goldstone's tower porch and spiral staircase and the outbuildings which remained behind the 1290 wall to the garden (where the corn lofts and cellars had been). Here he built 'kitchens and servants' offices' (as Willis describes them). Dean Hooper's Library he turned into a dining-room. Bookcases, probably of excellent quality, were not required and were scrapped. The walls were hung with wallpaper, not panelling, and three enormous windows with handsome shutters and reeded surrounds were made to display the garden. Rather surprisingly, Hooper's fireplace was not replaced. The archbishop's presence was no longer required here. Percy allowed him the use of the new Library, but did not set aside a bedroom for him. Perhaps he stayed in the best guestroom.

However, Dean Percy left after two years and subsequently exercised his building talents at Rose Castle as Bishop of Carlisle. His successor, Bishop Bagot, became Bishop of Oxford in 1829 (as well as Dean), but he and his wife, Lady Harriet, were very much present at the Deanery, in spite of having a more stylish palace at Cuddesdon as well. Possibly Lady Harriet preferred Canterbury. She had a taste 'for ruins in landscape gardening, according to the fashion of the period' which was greatly deplored by Professor Willis, who first came to survey the Precincts at the end of the Bagots' time. There were no ruins at Cuddesdon. She caused great scandal by having a pretty window removed from the Cheker to adorn a little room in the north-east tower. The Cheker was at that time still in use as the Choir School and was not a ruin. The window had to be replaced by a copy. Lady Harriet's whims can be suspected in various inserted doors and windows at the Deanery. The battlements on Selling's Tower were replaced. The Surveyor, Austin, built a useful staircase tower in knapped flint near the rear oriel window, and probably in the Bagots' time replaced the front gables, though not in their original shape. A further return to Dean Godwyn's building was the replacing of

the upper part of the western oriel window, probably removed by Hooper for his sash windows. This was done by Dean Lyall, who may have also demolished the Dean's stable yard, near the city wall (still standing in 1845), and substituted a vegetable garden. A small stable was provided to the east of the Forrens arch.

Modernity at the Deanery begins with Dean Alford, who when he came in 1857 'laid down hot water pipes' as central heating to protect a delicate daughter. No doubt he also installed a bathroom, if his predecessors had not. He built a hot-house and a conservatory in the garden. His letters suggest that he liked 'improvements'—he contrived a 'small cloister' to keep himself from the rain, leading from the old kitchen door near his study to the Infirmary Cloister along his garden walls. In the study (Percy's Library), which is a rather dark room, Alford put in two larger windows, a Tudor bay window of six lights and a small window of four lights, which were not replaced in rebuilding after war damage. In Alford's time the two rooms over the study were used as bedrooms and the old Great Chamber and the smaller room at the top of the stairs were the drawing-rooms. The picture gallery tradition was continued, and by now the portraits of the Deans must have spread round the house. George Richmond, the portrait painter, was shown them by Dean Alford in 1860. Dean Farrar (1895-1903) had all the portraits cleaned.

In this century changes at the Deanery have concerned kitchens, and a great rebuilding of the west front, due to its destruction by a bomb in October 1940 and subsequent damage in June 1942. When Dean Bell arrived in March 1924 he decided that the northern Deanery yard containing Percy's 'kitchen and servants' offices' and Lyall's stable was no longer required. By June a London architect had drawn up plans for a house to replace the kitchen and a new house, called the Granary House, to be constructed within the walls of the stable, once the monastic granary. By the spring of 1925 this work appears to have been put in hand. A basement-level kitchen was used as a replacement, extending out into the Deanery front garden, and a lift was installed to take food up to the dining-room. The 13th century undercroft became the scullery and pantry.

A plan, not very clearly dated but apparently of 1930, shows proposals for a garage, which was built, and a wall running north from the kitchen creating a small yard for a coal shed and a Tradesmen's Door. The plan is dated during the time of Dean Sheppard, who was often absent on grounds of health. Perhaps the improvements were not made until the arrival of Dean Johnson in 1931. He is said to have removed the panelled partition between the old Great Chamber and the smaller drawing-room at the top of the stairs, thus creating the present drawing-room which is so well-filled at parties. Johnson lived at the Deanery from 1931 to 1963, even through the period after the bombing when much of the front wall had collapsed. Rebuilding afterwards, completed by 1947, provided opportunity for yet another kitchen (not this time at basement-level), extending further into the front garden and adaptable for family use. The parlour room near it has now become the dining-room. The west front was regularised in the new scheme. As the stucco had been blown off, the architect decided that it should not be

replaced. The bricks of Dean Godwyn were re-used and matching bricks were bought. Blocks of Caen stone and flint were interspersed with the bricks in what was thought to be a local style. The large study windows of Dean Alford were replaced with sash windows. The creeper which had covered the house in the 1920's and 30's was banished with the stucco exposing a stark but regular front to the Green Court.

Since in origin it contained not merely a bath-house but chambers—offices and possibly sleeping quarters for monastic officials or senior Priory servants—the Deanery could perhaps claim to be the oldest continuously inhabited house in the Precincts. Ever since it became the Prior's New Lodging in 1500 it has seen a procession of important visitors and certainly since the 18th century it has been a place for parties and gatherings of all kinds. Most of the Canterbury Deans have been faithful to their obligation to keep good hospitality. The details of their house suggest the lengths to which they went to ensure that the setting of their hospitality was all that could be desired by their most illustrious visitors.

MARGARET SPARKS

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I am grateful to past and present Deanery families for time spent exploring the house, and to Tim Tatton-Brown, John Bowen and Nigel Ramsay for help of various kinds.

THE ROOD-SCREEN AND LOFT IN CANTERBURY CATHEDRAL

By far the most visible and important thing in the nave of the cathedral during the Middle Ages was the great rood, that is a large crucifix flanked by the figures of Our Lady and St. John. Only during Lent, when it was covered up, would it not have been visible immediately to all the people who came in by the west and south-west doors of the cathedral. The first and only description that we have of the rood comes from the late twelfth century. Gervase in his famous treatise *On the burning and repair of the Church of Canterbury* says when describing 'the church of Lanfranc':

'A screen with a loft (*pulpitum*) separated the [central] tower from the nave, and had in the middle, and on the south side towards the nave, the altar of the holy cross. Above the *pulpitum*, and placed across the church, was the beam, which sustained a great cross, two cherubim, and the images of St. Mary and St. John the Apostle. In the north aisle (*ala*) was the oratory and altar of St. Mary.'

The rood was probably first placed here in the twelfth century (as soon as prior Conrad's magnificent new choir had been completed), and, as we shall see, was to remain in the same place for over 400 years. Gervase also tells us that from the transepts

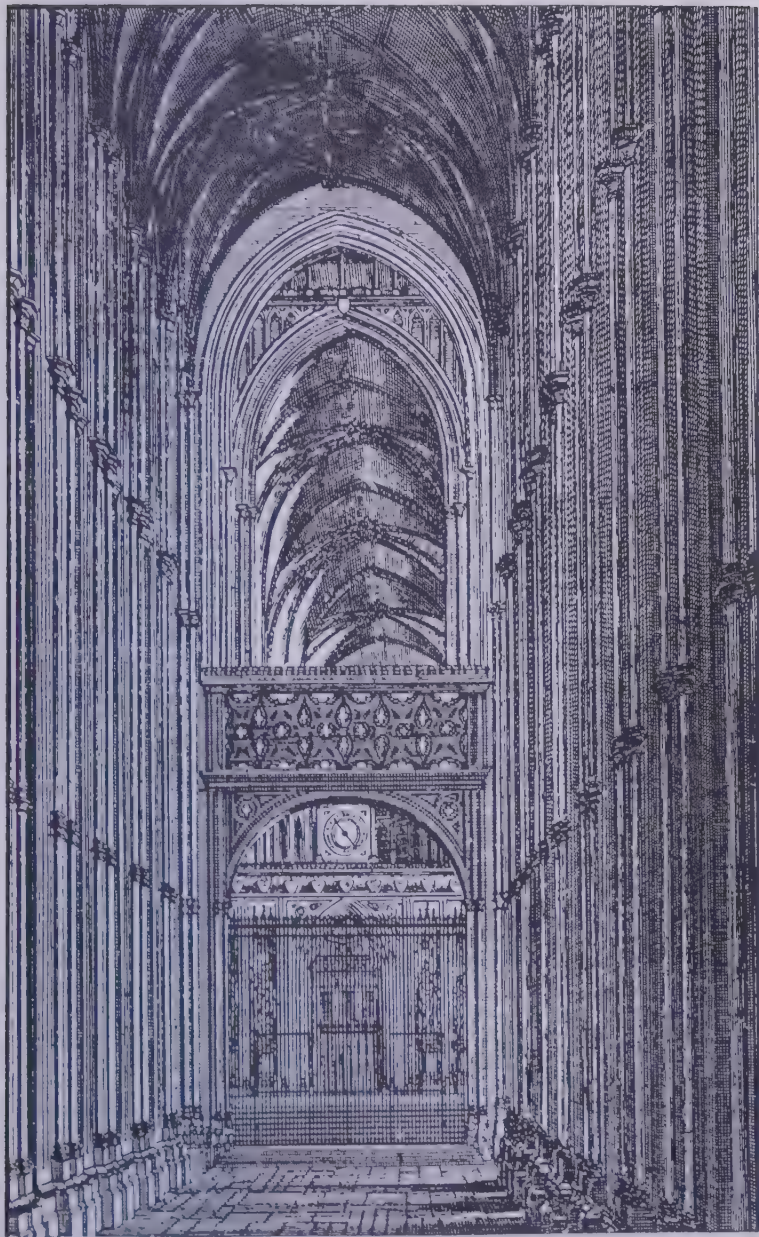
'to the tower, and from the tower to the choir, many steps ascended, but from the tower there was a descent through a new door into the south transept; there was also a descent from the tower into the nave through two doors (*per duas valvas*).

Again this arrangement, with two doors in the rood-screen on either side of the nave altar of the Holy Cross was common in many churches, and was also to survive at Canterbury for over four centuries. When the choir was burnt in 1174 all the relics that were rescued from the burnt out shell were placed 'as reverently as possible in the nave altar of the Holy Cross', and to the west of this the monks daily 'wailed (rather than sang) their day and night hours' for over five years while the choir was rebuilt. This place in the nave had been where the monks' choir was situated in Lanfranc's church with perhaps its rood further to the west, a third of the way down the nave.

After the murder of Thomas Becket in 1170 there was of course a huge influx of pilgrims to the cathedral to see his shrines (particularly the magnificent new shrine in the Trinity Chapel dedicated in 1220). There were therefore many security problems and in the statutes of archbishop Robert of Winchelsea (written in 1298) we read that the archbishop directs that:

'the two small doors placed under the great loft between the body of the church and the choir, through the two sides next to the altar under the great rood of the church, shall remain shut, except by reason of divine service, or when the unavoidable egress and ingress of a minister is imminent, or in time of solemn processions.'

North of this rood-screen, in the north aisle, there was no doubt a solid screen behind the altar of Our Lady, whose chapel was in the eastern bays of the north aisle, and only at the east end of the south aisle would there have been a door that was regularly used by pilgrims.



CANTERBURY CATHEDRAL: Nave showing iron rood screen from west.
(From Dart's *Cathedral Church of Canterbury*, 1726.)

The prior in archbishop Winchelsea's time was the long reigning Henry of Eastry (1285-1331), and we know that he further protected the monks from the pilgrims by greatly heightening the screen walls around the choir and presbytery in 1304-5. At the west end of the choir, and under the eastern arch of the central tower, he built a large new *pulpitum* screen, and almost all of these screens still survive.

At the end of the fourteenth century, Lanfranc's 300-year old nave was replaced by the magnificent structure that still survives—one of the greatest architectural masterpieces ever created. As part of this work, the western crossing piers were rebuilt and recased, and the rood-screen and loft must have been taken down. Whether the ancient rood was replaced, when the work was completed early in the fifteenth century, is not known. We do, however, know a great deal about the rood-screen itself and, as we shall see, something about the rood-loft.

The rood-screen that was created by prior Thomas Chillenden in about 1405 is unique in that it was not a timber or masonry structure, as is usual, but an iron screen. Remarkably too this screen survived until 1748, and it is depicted *in situ* in an engraving in Dart's *Cathedral Church of Canterbury* (1726). When the screen was removed, it was cut up into sections several of which were re-used for new gates in the west and south-west porches. They can still be inspected there and it is clear that each section is about three feet wide. Dart's engraving shows the two doors very clearly, and these were apparently re-used in the south-west porch (surrounded by new eighteenth century scroll-work), while the four other panels (two in the middle and one at either end), though shortened, were used in the west porch. Altogether there are six three-foot-wide panels and these would fit perfectly the 18-foot width between the piers at the east end of the nave. The positions of the two doors can also be confirmed by looking at the very heavy wear marks on either side, on the bottom step between the piers. The ironwork itself has been studied by Dr. Jane Geddes (an expert in medieval ironwork), who has suggested that the decorative details would fit an early fifteenth century date.

On the stone shafts of the crossing piers, on either side of the place where the screen stood, the fixings for the ironwork are still visible, but it was only very recently that I realised that the 'ghost' of the rood-loft could also be seen at the top of the shafts just below the inserted capitals (under prior Thomas Goldstone II's buttressing arches and stone-grills of c. 1495). I was first able to examine these traces closely from the staging erected for a performance by the Canterbury Choral Society, but it is possible to see them quite clearly from the ground if the lighting is right. What is visible (on both sides, but better on the north) is the shape of the coved-out mouldings below the front of the rood-loft. This is marked on the stone-shaft by a series of white lines (perhaps caused by the whitewashing or painting of the loft at the Reformation). At the bottom can clearly be seen the filled-in square hole for the rood-beam (or 'breast-summer'), and above this a tall slot is outlined in white. This then broadens out, and traces of at least two rolls can be made out on the coved front and back of the original decorated timber structure that surmounted the iron screen. A bit higher than this, and on the east side of both shafts, can be seen other filled-in square holes. These must have been for the supports to the rear part of the rood-loft which was perhaps

at least six feet wide (east-west). All-in-all there are enough of these 'clues' to give a fairly good idea of what the rood-loft was like, and it is surprising that nobody seems to have noticed them before.

In 1917 Sir William St. John Hope wrote an excellent survey on 'Quire screens in English churches', and in this he outlined the arrangements in Canterbury Cathedral. Unfortunately, for some unknown reason, Hope guessed that when prior Goldstone II inserted the buttressing arches in c. 1495, he removed the rood and Holy Cross altar from the east end of the nave and put them in the north aisle where the Lady Chapel altar had been (itself removed to the 'Dean's Chapel' in c. 1455). This is most unlikely. He also thought that the iron screen was put up after the buttressing arches, and that it was not a rood-screen, having no altar to the west (despite the doors on either side), nor a loft above. If he had noticed the traces of the loft mentioned above, he would not have gone astray in this way. Professor Robert Willis, in his magisterial architectural history made as long ago as 1844, on the other hand, just suggested that the great rood was temporarily taken down during the building of the buttressing arches. This must be the correct explanation, as the Holy Cross altar and the rood-loft are mentioned in various documents right up to the Dissolution in 1540.

In the Sacrist's rolls for 1504-5 there is a mention of 3s. 9d. being paid 'for repairing the doors called *le grates ferri*' while Erasmus in the account of his well-known visit to the cathedral some time after 1512 also mentions going through the iron screens (*cancelli ferrei*). The reason for the unique use of iron rather than masonry or wood for the screens in the cathedral (including for the gates through the *pulpitum* or choir screen) is implied at this time. It allowed a glimpse to be had from the nave of the sumptuous shrine of St. Thomas in its elevated position in the Trinity Chapel. In 1508 there is mention of organs 'in the Rode loft', and Hope suggests this meant that they were in the *pulpitum* loft (where the present organ console is situated). A small 'pair of organs' (quite a small structure in the early sixteenth century) is, however, quite possible in the rood-loft. The sacrist's accounts for 1532-3 again document the 'altar of the Holy Cross in the nave' and the final inventory for the priory in 1540 mentions 'the grate Rode cove^d wth sylver', 'the rode cloth for the lent' and a 'vestment for the crosse aulter', so there is no doubt the rood and altar survived right up to the Dissolution, and were perhaps not pulled down until the beginning of the reign of Edward VI (c. 1548).

Aymer Vallance in his splendid book *Greater English Church Screens* (1947), also gives a full account of the documented history of the rood and other screens in the cathedral. He goes on to show how the rood was restored in 1557, when the treasurer's accounts record that Thomas Bishop was paid 13s. 4d. 'for making of the rood, with Mary and John and the crosse', while William Johnson was given the same sum 'for painting and gilding of ye Roode, Mary and John, and all ye furniture'. It was no doubt restored to the rood-loft and the records also tell us that 12 labourers for two days were paid at '6d. ye pece' a day 'abowt ye reringe of ye crosse wt all ye furniture and pulling at the wrensh [?pulley]'. It must have survived here for less than two years, and it was perhaps after the accession of Elizabeth I that the rood-loft was also pulled down leaving only the iron-screens surviving until the middle of the eighteenth century.

TIM TATTON-BROWN

MARGARET HOLLAND, DUCHESS OF CLARENCE

Dominating and half-filling St. Michael's Chapel in the Cathedral is the splendid tomb with alabaster effigies of Margaret Holland and her two husbands, John Beaufort, Earl of Somerset and (for a time) Marquess of Dorset, and Thomas, Duke of Clarence. The tomb was almost certainly commissioned by Margaret, and it was certainly she who had the whole chapel built and decorated in the late 1430s. It was designed as a memorial for her family, with stained glass and sculpted representations of her husbands' and her own heraldry, and in 1439 she obtained Henry VI's permission to re-inter her husbands there, shortly before she too was buried there.

The tomb will be described by Dr. Christopher Wilson in the forthcoming *History of Canterbury Cathedral*. Meantime, however, we may wonder what sort of woman Margaret was, and why she chose to have this Cathedral as her burial-place. Her ancestry supplies part of the answer: her father was Thomas (de) Holland, 2nd Earl of Kent, and his mother was Joan, the 'Fair Maid of Kent', whose first husband had been Edward, the Black Prince. Richard II was thus Margaret's father's half-brother. But her marriage into the Beaufort family must supply the rest of the answer.

It is not known precisely when she was born, but it was probably in about 1380. She would thus have been about seventeen years old when she was married in the spring of 1397 to John Beaufort, recently created Earl of Somerset and Marquess of Dorset. She bore him four sons and two daughters, and it is only with her husband's decline into poor health from 1407 that we can surmise that this heiress's life can have begun to seem at all unhappy.

John Beaufort died in 1410: that he left a fortune of £20,000 and a nuncupative will which appointed Margaret as supervisor but named no principal beneficiaries, can only have weakened Margaret's delicate position. Aged no more than about thirty, and with an income of well over £1,000 p.a., she was a very eligible match, and by late in 1411 she had been given in marriage to Henry IV's son, Thomas, then aged about twenty-two. Thomas was created Duke of Clarence next year, but was not a particularly rich man: his landed income was only about £300 p.a., although he enjoyed annuities of over £1,250 p.a. After Henry IV's death, however, he was heir presumptive to the throne. We do not know much about his character; like Margaret's first husband, he was pre-eminently a soldier, and was away from her side for much of the time, fighting the French.

Less than ten years after her marriage to Clarence, Margaret lost him in battle. Early in 1421, Henry V had returned to England for his coronation, and Clarence was left campaigning in Maine as Henry's Lieutenant of France; on March 22nd, at Beaugé, not far from Angers, he was killed in battle with some Scots who were in the Dauphin's service. The day was a threefold tragedy for Margaret, for her Beaufort sons John, Earl of Somerset, and Thomas (later Count of Perche), were both captured in the same battle. She had borne Clarence no children, and she was now to spend almost the whole of the rest of her life

endeavouring to buy John and Thomas out of captivity. Her eldest son, Henry, had died in 1418, and she had only Edmund (who in 1421 had been too young to be fighting in France) to help her administer her estates and negotiate with her sons' captors. An exchange with the Duke of Bourbon was one possibility, but political considerations complicated the negotiations. A meeting of the Council in March 1427, at Canterbury, seemed to clear the way, but in the event Thomas was not released until 1430 and John not until 1438; Thomas only enjoyed his freedom for a year, before he was killed in the siege of Louviers although John lived until May 1444, when he died aged 40. Margaret, who died in December 1439, was thus survived by only two of her four sons, John and Edmund.

What sort of woman was Margaret, and how did she cope with such a series of blows? As so often with the mediaeval English nobility, we are left with a scattering of estate records, but none of her personal papers or correspondence. Wills are often a helpful indication of a mediaeval person's outlook on the world, but Margaret's is not known to survive. What we do have, however, is an impressive array of references to her relations with several religious houses, as well as to her own household's religious activities.

Her second husband, Clarence, had a household chapel whose members included the celebrated musician Lionel Power, later master of the Lady Chapel choir at Canterbury Cathedral; it has been suggested by Dr. Roger Bowers (in the *Proceedings of the Royal Musical Association*, volume 102, for 1976-7) that the Old Hall manuscript collection of compositions by Power and others was originally destined for Clarence's chapel. Clarence was perhaps a connoisseur of music, and in December 1412 was given a collection of Guillaume de Machaut's compositions by John, Duke of Berry. But the maintenance of a choir of sixteen clerks, as well as eight chaplains, may perhaps be thought to have owed something to Margaret's interests, given her husband's frequent absences abroad.

The choir and the rest of Clarence's household chapel was presumably disbanded after his death. Margaret was free to follow her own religious and liturgical leanings, and there are various indications of these. Some are fairly conventional—for instance, her admission into the lay fraternity of St. Albans Abbey, in 1429—but as early as 1422 she had been given papal permission to have a portable altar, to have Mass celebrated privately, to have Mass celebrated before daybreak, and to choose her own confessor. In the late 1420s she declared that she intended to live a celibate life, and entered into close relations with the newly established Bridgettine convent of Syon (Middlesex). She was allowed to live nearby, to be visited by the enclosed brethren who would hear her confession, and to receive the sacraments from the brethren. She gave the abbey half-a-dozen books, and a few years ago it was found that one of the monks, Simon Wynter, translated for her the *Life of Jerome*. The theme of this highly spiritual life was 'to lyve so that a man be alwey redy to dye'; a copy of the book survives in Yale University Library (see G. R. Keiser, in the *Yale University Library Gazette*, for October 1985).

In 1989 the most directly revealing of all the signs of Margaret's religious life turned up, in the auction rooms—a book of Hours (Sothebys, 19th June, J. R. Abbey sale, lot 3018). The obits in its calendar include Margaret's parents, her brothers, and both her husbands, as well as her eldest son, Henry: these, together with the representation of the arms of Beaufort and of Clarence, at the opening of the Commendation of Souls and of the Office of the Dead, show that the book was only produced after Clarence's death. Margaret herself is represented, kneeling, in the picture on folio 65^v, reproduced here by courtesy of Sothebys. Margaret may well have owned more than one book of Hours, but this sumptuous volume splendidly shows the richly decorated art that religious conviction might give rise to.

Like St. Michael's Chapel, the book stands in fascinating contrast to the austere life to which we know that Margaret committed herself for the last decade of her life; it is an apparent contrast which should not surprise us, for such seeming inconsistencies were as common in the Middle Ages as at the present day. Margaret would doubtless have seen no greater paradox in combining personal austerity with the expenditure on such a costly book than she would have felt in her being accompanied by a bastard son of Clarence's when she went to St. Alban's Abbey to be received into its confraternity (*Annales Monasterii S. Albani*, ed. H. T. Riley, Rolls Series, 28, 1870, vol. i, p. 41: Johannes Bastardus Clarentiae). And she spent far more on her gift of vestments to St. Alban's Abbey than her book of Hours can have cost—the vestments were worth £160, by the abbey's estimation (*Amundesham*, ii, pp. 276-7).

NIGEL RAMSAY

ARCHBISHOP BALDWIN

During recent years there have been a number of archiepiscopal centenaries, the most recent being the quincentenary of the birth of Thomas Cranmer in 1489. It is, however, a remarkable fact that the millennium, novacentenary and octocentenary of the death of three remarkable monastic archbishops fall in three successive years. In 1988 we justly celebrated in a big way the millennium of the death of St. Dunstan, the refounder of the monastic tradition in England, while last year it was the 900th anniversary of the death of Lanfranc, who completely re-organised and rebuilt (literally) the church in England after the Norman Conquest. This year we should remember a much less-well known archbishop, Baldwin, who died and was buried outside Acre in Palestine on 19th November 1190 while on a crusade with Richard 'Coeur-de-Lion'. In Canterbury, Baldwin's reputation was not great because of his epic battle with the monks of Christchurch, but, as many later historians have pointed out, he was in his own way a very remarkable man. Let us therefore look briefly at his life and career.

Baldwin was born in Exeter, and, though of humble origins, he soon became a distinguished teacher, canon lawyer and archdeacon of Totnes. In about 1170 he resigned this post and became a Cistercian monk at Ford in Dorset. Soon afterwards he was promoted abbot, and in 1180 he was elected bishop of Worcester. After the usual dispute between the monks of Christchurch and the king and provincial bishops over the succession to the primatial see, Baldwin was elected archbishop in December 1184, and he was enthroned and received the *pallium* from the Pope on 19th May (St. Dunstan's day) 1185. At the end of that year he was also appointed papal legate. It is of interest to record that Gervase's famous account of the rebuilding of the Cathedral after the fire ends rather abruptly in 1184 and then immediately afterwards records the election and enthronement of Baldwin. The fabric of the top of the Corona clearly indicates that work stopped at the end of 1184 and was not continued. It is more than likely that the election of Baldwin was the cause of this, and we know from other sources that the new Cistercian archbishop was soon at loggerheads with his Benedictine monks, and removed the distinguished prior, Alan, by having him made abbot of Tewkesbury.

Trouble really started, however, in 1186 when Baldwin, encouraged by Henry II, decided to found a huge new provincial college in honour of St. Thomas Becket and St. Stephen at Hackington (the site was almost certainly just to the south of the present St. Stephen's church). This was to have 60 to 70 canons, including prebendal stalls for the king and all the bishops of the province, and each was to endow a vicar in the College, who was to be a 'clerk of learning'. Other monies were to be raised from churches in the city, and it was soon clear to the Christchurch monks that this was to be a massive threat to their own establishment, not least in that it would take away from them their right of electing the archbishop. Baldwin was in effect creating an institution like the College of Cardinals in Rome which elected and still elects the Pope. During 1187 things heated up considerably despite the bishop (Hugh, later St. Hugh) of Lincoln's wise advice to Baldwin to give up the scheme, and on

Ash Wednesday Henry II and many of the bishops in England came to the Cathedral Chapter House in Canterbury to try and sort things out. The monks of Christchurch, who were now at the height of their power, refused all efforts at mediation and were justly aggrieved when Baldwin appointed a man called Roger Norreys as cellarer. Gervase describes Roger as 'a proud, crafty fellow, of pompous speech, an associate of women, a lover of horses, and altogether a person of incorrigible behaviour'.

During the autumn things went from bad to worse, and from 13th January 1188 to 12th August 1189 the monks were completely besieged behind the Priory's stone walls. Roger Norreys escaped via the great drain under the city walls (behind the Norman staircase), and the monks only survived total starvation because the citizens of the town 'ran the blockade' for them. They were even assisted by the Canterbury Jews who helped with cash and prayed for the monks in the Synagogue on the Sabbath.

While all this was going on, archbishop Baldwin was mostly elsewhere, and on 11th February 1188 he 'took the cross' at the Royal Council at Geddington. During Lent 1188 he was touring Wales to preach the new crusade (Jerusalem had fallen to Saladin's armies in 1187) and to annexe Wales to the province of Canterbury. This journey was of course made famous by Gerald of Wales' description. On 6th July 1189, Henry II died at Chinon in France, where a few days before some of the monks of Canterbury had yet again been pestering him about their 'great matter'. Richard I was anointed and crowned by Baldwin in Westminster Abbey on Sunday 13th September, and only after many further incidents did the new king come to Canterbury to try and settle the matter once and for all. A magnificent service took place in the Cathedral where not only Richard 'Coeur-de-Lion', but also the king of Scotland and 'a vast number of nobles, both spiritual and lay' were present. Even on that occasion, however, things were not settled, and the archbishop of Rouen was appointed mediator while Richard and his host went abroad to start the Third Crusade. They sailed from Dover on 12th December.

Things were eventually patched up so that Baldwin, who, as we have seen, had also 'taken the cross' could join the king and proceed to the Holy Land. He agreed to remove Norreys (now the Prior) and to demolish the partly built college at St. Stephen's. He used the site to erect his tents (those intended for the crusade). He was not completely beaten, however, and carted the materials off to Lambeth, where he had acquired a site by the Thames (later to have the palace on it) for another college. Then in March 1190, he took from the Cathedral's high altar his staff and wallet (the insignia of a pilgrim) and followed the king to Normandy, and then in September continued to the Holy Land. He died of disease in the awful conditions before the walls of Acre on 19th November 1190, 'overwhelmed with grief and despair'. A sad and squalid ending for a remarkable man.

The five or so years of Baldwin's archiepiscopate are thus some of the most chaotic in the long history of the Cathedral. They are also exceptionally well documented thanks to contemporary writers like

Gervase and Gerald of Wales, and to surviving letters of many of the principal characters.

What sort of man was Baldwin? Gerald of Wales in a famous phrase says he was 'better as a simple monk than an abbot, better as abbot than bishop, and better as bishop than archbishop'. He was obviously a great scholar and teacher in his earlier years, but then felt the need to retreat to a Cistercian monastery. His great abilities, however, soon saw him promoted all the way to the top, and in the last ten years of his life (1180-90), he was involved in affairs of state, and also above all in epic battles with the powerful Benedictine houses. He must, therefore, have been a devout and courageous man, as well as both stubborn and tactless. He can, perhaps, be compared favourably with archbishop William Laud, who had similar bad traits, but less good ones than Baldwin. We must not forget, also, that most accounts of Baldwin come from the 'other side', that is people who sided with the Canterbury monks in their epic battle. As so often, it is probably the brief assessment of a great modern monk-historian, Dom David Knowles, that is the most reliable. I therefore refer readers to his great work, *The Monastic Order in England* (1940), (pp. 316-322) for a fuller account of Baldwin. It is, however, interesting to reflect that if Baldwin had not joined the Third Crusade, he might have achieved the founding of his great college at St. Stephen's and thus perhaps have made Canterbury the third great seat of learning in mediaeval England (together with Oxford and Cambridge). In the event the city had to wait nearly another 800 years before it acquired a university nearby.

TIM TATTON-BROWN

A CANTERBURY FAMILY

The death in July 1989 of Mr. Ralph Bickersteth at the age of 94 marks the end of a family connection with the Cathedral going back to the first World War. It started when Dr. Samuel Bickersteth became a Canon Residentiary of the Cathedral in 1916 having been Vicar of Leeds before that. He and his wife Ella lived in Meister Omers. They had six sons, and were the last family to occupy it as a home. Some of the sons would be well-known to Friends of the Cathedral. Julian was the third; Chaplain of Melbourne Grammar School in 1912, a Chaplain to the Forces (he won the M.C. in 1917), he was Headmaster of St. Peter's, Adelaide from 1920-1934 and then Headmaster of Felsted until 1943, when William Temple brought him to Canterbury to be Archdeacon of Maidstone and a Residentiary Canon as his father was before him. He was the first Chairman of the Archbishop's Secondary Modern School established in 1955 on a site in St. Stephen's, Canterbury. He exercised a remarkable ministry among the boys of the King's School, encouraging the quiet days before confirmation which he had introduced in Australia and at Felsted. He began the practice of bringing in Parish Priests to be Chaplains for a day in the Cathedral. He died in 1962.

Burgon was the fourth son; he first went to Canada in 1911 to join the Archbishop's Western Canada Fund in Edmonton, Alberta. His letters to his mother in Leeds and to friends describe those early days in Canada's Western Provinces from 1911-1913 and were published in 1914 under the title "The Land of Open Doors". Burgon's descriptive terms and his illustrations have made the book a compulsory subject of study by modern Canadian students, and there are six or seven copies of it always out on loan in the Pioneer Museum in Banff. In 1977, more than 60 years after his book was published he wrote a long introduction to the reprint which the University of Toronto Press did of it. After the First War in which he was awarded the Military Cross and Bar while serving with the Royal Dragoons, Burgon returned to Canada as Warden of Hart House in the University of Toronto from 1921-1947. During that period many hundreds of young Canadians came under his influence. He was only 58 when he returned to the United Kingdom, determined to hand on his torch to a younger man. There then began a remarkable 30-year Lay Ministry in Canterbury. He lived first in Burgate, then in the Precincts where his work is remembered in the house which has been given his name. Many will recall his spare figure in and around the Precincts and his stirring re-enactment of Becket's martyrdom, whereby over the years literally thousands of tourists left Canterbury with an indelible memory of the drama of such a significant event as an Archbishop's murder! During those years he entertained in Canterbury hundreds of his Canadian friends, many of whom contributed generously to various Cathedral causes and whose friendship endures today through the introductions initiated by Burgon. There will be many readers who have their own recollections of Burgon pushing his mother around the Precincts in her chair. She came back to Canterbury after the bombings and lived in No. 5 The Forrens until 1955; she was 95. Burgon died in 1979, shortly after the 1978 Lambeth Conference when he had delighted in meeting many old friends from around the world.

Ralph Bickersteth was the youngest of the six brothers and became a greatly respected figure in the Insurance world; he was a member of Lloyd's of London. He became a Friend when the Organisation was founded and visited Canterbury frequently—the last time with his wife Frances a week or two before his death when he looked over his old home at Meister Omers. Ralph had the unusual experience of enjoying two Silver Weddings; Alison, his first wife, died in 1958, and he married again two years later.

The two oldest brothers were Monier and Geoffrey. They achieved distinction in other fields, Monier as an Honorary Canon of St. George's, Jerusalem—his life's work was as Secretary of the Jerusalem and the East Mission; and Geoffrey became Professor of English at Aberdeen University providing (*inter alia*) various translations of Dante's works which have become classics for students world wide.

An episode which reflects the love this family have for Canterbury is evidenced by an event of July 1st, 1976. One of the brothers was killed at the Battle of the Somme on that day in 1916 and all the four surviving brothers attended a Communion Service in the Crypt here that same day to remember their brother killed 60 years before.

There is still a connection with the Archbishop's School where the Bickersteth Prize is awarded annually and the Bickersteth Fund started in a small way by Burgon, and now largely supported by parents of children in the School, is a welcome addition to the funds of the School. There is also a Bickersteth Medal awarded annually in the Genealogical Society of Great Britain in memory of Julian. Memorial Stones to Samuel, Julian and Burgon are inscribed in the Sanctuary of St. Nicholas' Chapel in the Undercroft and two portraits of the family remain in the Precincts. One of Burgon hangs in No. 11a (Bickersteth House, his last home here), and the Greifenhagen of Samuel, his father, which was on the line at the Royal Academy in 1928 is on loan to the King's School and hangs in the Housemaster's study at Meister Omers, the family home from 1916-1936.

There have been Bickersteth Priests in the Church of England since 1821, and perhaps the most distinguished today is John Bickersteth (the younger son of Monier) who was Bishop of Bath and Wells until 1987 and retired this year as Clerk of the Closet to the Queen. He was, on his retirement, appointed K.C.V.O. by Her Majesty. Both his grandfather Samuel and his uncle Julian had been Chaplains to the King and then to the Queen, in the same College of Chaplains of which Bishop John was later the head for 10 years. John himself was born in Meister Omers in 1921, he was confirmed in the Chapel of Our Lady Undercroft (by Bishop Alfred Rose of Dover) in 1935, and was commissioned in The Buffs in 1941.

There is an important footnote to this brief family history. In 1958 the Greyfriars Building beside the Stour in Canterbury and the site of about three acres came on the market for the first time since the Reformation. The Greyfriars Building was built in 1294 and marks the place where the nine poor priests sent by St. Francis himself in 1224 from Assisi to England took up residence in wattle huts and were looked after by the Monks of Christ Church. This was the start of the Franciscan movement

in England and the site is historic. Burgon and Julian with the enthusiastic encouragement of Archbishop Geoffrey Fisher raised the money to enable the Dean and Chapter to buy the site. If Friends in coming to Canterbury visit Greyfriars they will see in the building plaques recording the part played by Julian and Burgon in purchasing it and also recognising the very substantial support of the Jackman Foundation in Toronto set up by Harry and Mary Jackman. The Foundation also funded in the Greyfriars building a medallion (of Burgon's head) executed by Oscar Nemon. There is a medallion also executed by Oscar Nemon in Hart House in Toronto. These are separate works and not an original and a copy. It is interesting that Stephen Waddams, son of the late Canon Herbert Waddams, is Professor of Law in the University of Toronto. When Stephen visited his mother, Mrs. Margaret Waddams, in Canterbury last year he confirmed that the medallion is there for all to see in Hart House.

PAINTINGS OF THE QUIRE, c. 1700

For some years past students of the illustrations of the Cathedral Quire made during the seventeenth century have been aware of the painting usually called *The Iconoclasts at Canterbury*, the work of Thomas Johnson, not long before the Restoration of Charles II in 1660 (illustrated in the *Chronicle*, 1974), while the very fine painting of the building, c. 1680, in possession of the Dean and Chapter and at present hanging in Cathedral House in the Precincts is accessible to all those who care to ask permission to view it.

In the Twelfth Annual Report of the Friends, published in 1939, along with an engraving of the Quire published in Dart's well-known *History and Antiquities of the Cathedral Church of Canterbury* published in 1726, is a photograph of a painting of the Quire dated there as 1700 and attributed to Van Delan, but unfortunately there is no information about where this picture now is.



The Quire, c. 1700?

I have recently received a splendid photograph (illustrated in this number) of a picture of the Quire which was purchased in 1972 by the Yale Centre for British Art, U.S.A., whose curator is very anxious to try and get an accurate date for this most interesting work of art which in fact on examination appears to bear a striking resemblance to the one attributed to Van Delan. Both show the fine organ case, thought to be designed by George Woodroffe for Lancelot Pease's organ and retained when this instrument was replaced by another in 1684 by the celebrated builder 'Father' Smith.

But there is a marked difference between these two pictures and that is the seating of the Quire. In the Yale picture the monastic stalls are still in position and a great array of robed clergy are seated on both sides of the Quire, while there is no sign of the handsome throne given by Archbishop Tenison.

Chapter accounts tell us that the Dean and his twelve canons embarked on a costly programme of reseating the Quire in 1675 which began with a commission to Roger Davis, one of the master carpenters of the day, to cover the dado area of Prior Eastry's screen with panneling, and in 1682 the satisfied clients commissioned from him the making of the fine set of twelve return stalls which still happily adorn the west end of the Quire.

The monastic stalls (did they have misericords?) were destroyed in 1704 and replaced by seats and benches for choristers and King's scholars by John Smallwood. At the same time, Tenison's throne was placed in position and remained there till 1844 when it was replaced by the present 'mock Gothic' throne designed by Austin the Cathedral Surveyor.

Now the Van Delan picture does show the throne which appears to date it post 1704 and pannelling and benches are also in position. But the Yale picture shows neither pannelling or throne, yet in both pictures a little dog can be seen in the foreground and the costumes of the men and women walking about in the middle of the Quire are identical and would seem to indicate that the picture dates from the reign of Queen Anne (1702 to 1714) rather than the last years of the seventeenth century.

Perhaps this is a deliberate archaism, the painter (Van Delan?) portraying the Quire as he remembered it before the numerous alterations in the seating arrangements. If so then the date of the Yale picture might be between 1700 and 1710 at which time Van Delan seems to have been at work in Canterbury.

If any readers can throw any more light on this interesting question both the Editor and the Curator of the Yale Center would be pleased to hear from them.

We are very grateful to the Yale Center for British Art for permission to reproduce this photograph of the picture from the Paul Mellon Collection.

DEREK INGRAM HILL

SONGS OF PRAISE FROM CANTERBURY

In the 1983 Chronicle we published a hymn by George Bell (Dean 1924-29) written for the tercentenary celebrations of the death of Orland Gibbons at Canterbury in 1925. Unlike another hymn by Dr. Bell 'Christ is the King'; which since its appearance some years ago in *One Hundred Hymns for Today* has become a popular favourite, the Gibbons hymn has probably never been heard again. But these hymns from the pen of a man who was famous both as Canterbury's inspiring Dean and then Chichester's influential Bishop, set me thinking and researching into the authors of other hymns who held office in our Cathedral Foundation in the last century and a half.

First and foremost is the Victorian Dean Henry Alford whose statue can be seen on the north side of the West Front. Dean from 1857 to 1871, among his popular hymns are 'Come, ye thankful people, come' (still a favourite at harvest and thanksgivings), 'Ten thousand times ten thousand' and the Baptismal hymn, 'In token that thou shalt not fear'.

A quarter of a century after Alford's death, one of the most distinguished priests ever to have held in modern times the stall of a residentiary canon was Dr. Arthur James Mason, whose connection with the Cathedral began when he became a Six Preacher in 1894. For more than thirty years he held his stall in the Cathedral as well as being Master of Pembroke College, Cambridge, and Vice-Chancellor of that University from 1908 to 1910. Somehow in the midst of all his other activities he found time to write a number of hymns and translate others from the Latin, no less than ten of his compositions finding their way into the old (blue covered) Standard edition of *Hymns Ancient and Modern*, the best known being the ancient mediaeval processional beginning with the chorus 'Hail Festal Day' and a stirring hymn 'Church of the living God' published in 1889 with other popular hymns of the day when he was Canon Missioner of the new diocese of Truro. After his death in 1928 an altar under the North West Tower was dedicated in his memory as the chapel of St. Augustine of Canterbury. It was dedicated by Dean Bell and is an early example of an altar in which the celebrant consecrates facing the congregation, then thought to be very singular.

He was succeeded in the fifth stall of the Cathedral by a priest equally gifted as a writer of sacred poetry—J. M. C. Crum—whose hymns enjoyed much popularity for their naive charm. The best of them were written for the *Church and School Hymnbook*, popular for many years between the wars (and later still) for use in Sunday schools and Children's services. No less than seven of his hymns were published in *Hymns Ancient and Modern Revised* which appeared a few years after the end of World War II, the best known being 'Thou Wind of God whose coming stirred'.

One of the editors of this book was Dr. Charles Stanley Phillips who was made a Six Preacher in 1947 and for some years held the benefice of Stalisfield with Otterden, where he is buried. One of the editors of *Hymns Ancient and Modern Revised* he contributed no less than thirteen hymns and translations to this book which was in use in the Cathedral until quite recently. His translation of an old Christmas hymn,

'Thou whom shepherds worshipped', is still regularly sung. Like Dr. Mason years before he tried his hand at translating the Sarum processions so that they could be sung to their original mediaeval melody, but 'Welcome morning of joy' was no more attractive than 'Hail, festal day' and the *English Hymnal* version 'Hail Thee! festival day' to a fine tune by Dr. Vaughan Williams seems unlikely to be displaced.

In our last Chronicle reference was made to Bishop Jenner's tune 'Quam dilecta' on page 44. An interesting partnership between a Canterbury canon, Dr. Mason, and a musician, Dr. Charlton Palmer, Cathedral organist for nearly thirty years, produced a splendid processional hymn for the old Diocesan Choral Union early in this century. With a rousing chorus 'Stir up thy strength and come with might, O Lord to lead they people right', the canon managed to work in a good slice of Canterbury's history including references to St. Gregory, St. Augustine, St. Anselm, St. Thomas Becket, Stephen Langton, Cranmer and Richard Hooker. Sung from time to time in the past at Diocesan gatherings it awaits revival; perhaps it might be given an airing in 1997 when the whole Anglican Communion should be celebrating the 1400th Anniversary of the landing of St. Augustine.

In conclusion it may be appropriate to mention hymn melodies that have associations with Canterbury men. Sir George Job Elvey, organist of St. George's Chapel, Windsor, was born in Canterbury in 1816 and trained as a Cathedral chorister. His tunes to 'Crown Him with many crowns' and Alford's harvest hymn 'Come, ye thankful people, come' still enjoy great popularity, while another favourite hymn 'All hail the power of Jesu's Name' owes its tune to William Shrubsole, a Canterbury boy and Cathedral chorister who died as a Methodist in 1806. Since the writer of the words of the hymn was Edward Perronet, Methodist minister in Canterbury who at his death in 1792 was buried in the Cloisters, we have here another pleasing collaboration between local clergyman and local musician which has endured to this present day.

DEREK INGRAM HILL

BOOK REVIEWS

Never a year passes without some book or books are published which are of special interest to lovers of our Cathedral Church.

In the last few months the B.B.C. have published a handsome volume entitled *Great Cathedrals of Britain* by Tim Tatton-Brown which was the sum of six programmes broadcast on Radio 4 early in 1988.

While the volume takes in a large number of English cathedrals and (an original feature) some of the ancient Scottish cathedrals, our own cathedral gets a good deal of attention as might be expected, but is seen here in the architectural context in which the various stages of its expansion and development took place.

Five chapters deal in turn with each of the main periods of mediaeval architecture while two final ones deal respectively with the Dissolution of the Monasteries and the changes in the religious life of the country, which brought about the conversion of great abbey churches like Gloucester, Bristol, Peterborough, and Oxford from being the churches of religious communities alone into cathedral churches serving particular new dioceses.

The final chapter on Restoration and Archaeology brings the story down to modern times when in several cathedrals major and costly works of restoration are or have been in hand.

The book is illustrated with many photographs and diagrams and is priced very reasonably at £15. It will give great pleasure to the many people for whom cathedrals provide a perpetual source of interest and enjoyment as they travel around the British Isles revisiting 'old friends' and making new ones.

* * * *

Another handsome volume which will make a good companion for the traveller is *Short Walks in English Towns*, published by Weidenfeld and Nicolson at £12.95. This is by Bryan Franck with photographs by Derry Brabbs and maps by Hubert Pragnell (of our own King's School staff).

Eleven towns are visited in all with plenty of illustrations both in colour and black and white, and a map of each town is provided with a clearly laid out itinerary (in red).

The Canterbury chapter is heralded by a splendid colour photograph of the Black Prince's effigy and there are lovely colour photographs of the Weavers, the West Gate, the West Window of the Nave and the War Memorial Garden. Mr. Frank says of Canterbury that it is 'essential visiting' and 'there can be no proper understanding of English history without a visit here'. Equally generous treatment is given to York, Lincoln, Norwich and Salisbury, and of course those entrancing university cities, Oxford and Cambridge.

This is a book to buy and relish, especially for those who prefer holidays in their own country to travelling abroad.

* * * *

Meresborough Books published last year a fascinating booklet, *The Canterbury Monsters*, by J. H. Vaux at £2.50.

Many lovers of our Cathedral Church, and not least those whose privilege it is to guide our visitors round, have told me of their deep interest in the mysterious carvings on the pillars in the cathedral crypt. Much has been written about them and endless speculations have been voiced and published about their apparently secular character. Now Mr. Vaux, a local resident who has lived in the Middle East and through his wife has an intimate knowledge of art in Iran and its history, has examined each column in turn and with the aid of many line drawings and some photographs has put forward a number of interesting and provocative theories as to the nature and origin of these famous examples of Romanesque art.

This reasonably priced booklet will help those many people who have asked me at different times to try and explain the mystery of the crypt capitals. I can now point them to Mr. Vaux and his very intriguing little book which should answer some of their questions.

DEREK INGRAM HILL

MEMBERSHIP

In the Balance Sheet and Accounts for the year ended 31st March, 1988, Members will have seen the list of gifts to the Cathedral which the Friends have made in the twelve months. There are many more projects, which we have been asked by The Dean and Chapter, to be associated with in the current year. To enable us to continue to meet these requests, it is essential that we do not cease in our endeavours to increase our annual income from Members' subscriptions. Like all of us, our expenditure is affected by inflation, but we have not raised our Subscription since 1987, when the minimum was increased from £3.00 to £5.00. Some Members still pay £3.00 p.a. and we would ask them to send the increased amount of £5.00 next time they renew their Annual Subscription.

Existing members can assist in this endeavour in several ways:

NEW MEMBERS. If you know of an acquaintance or a relative who would like to become a Friend, please ask them to complete the Membership Application Form and return it to the Friends Office.

COVENANTS. We appeal to those Members who pay Income Tax and who have not yet signed a Deed of Covenant, to complete the Form in this Chronicle and return it to the Friends Office. A Covenant is merely an undertaking to subscribe to the Charity for a minimum period of Four years (this undertaking ceases on the death of the Subscriber). As an example of the benefit to the Friends of a Covenant given for £10 per annum, we can reclaim tax of £3.33 (at current standard rate of 25%) making a total payment to the Friends of £13.33 per annum. To offset the effects of inflation, could we ask Members with Covenants that have been in existence for several years, to review their commitment and where possible give a new Covenant, for an increased amount.

LEGACIES. One form of giving remains that is not only untouched by the present high taxation but is positively helpful and that is giving by Legacy to a Charity. Such giving, without limit, is deducted from the gross value of an Estate BEFORE assessment for Capital Transfer Tax. As the Friends of Canterbury Cathedral are a Charity they are not liable to tax on such gifts. Please contact the Friends Office if you require any further information.

BANKERS ORDER. Considerable administrative work and costs can be saved by giving a Bankers Order to cover subscriptions.

MEMBERSHIP APPLICATION FORM

Please fill up and send to:—

The Steward,
The Friends of Canterbury Cathedral,
11 The Precincts, Canterbury, CT1 2EH.

I/We wish to be enrolled a(s) Member(s) of the Friends of Canterbury Cathedral.

Please find enclosed my cheque/completed Bankers Order for

£5. £10. £15. £

being the first of the Annual Subscriptions I/We intend to pay.

NAME

ADDRESS

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THE CHAIRMAN'S LETTER

My dear Friends,

1991 is a year of change for Canterbury Cathedral.

The year has begun with the retirement of the one hundred and second Archbishop of Canterbury, Dr. Robert Runcie, an Archbishop who has given time to and showed deep interest in the work of the Friends of the Cathedral, and who has made time to be in Canterbury to dedicate the very significant new items in the Cathedral and its Precincts, which have been gifts of the Friends – the re-ordered Martyrdom; the magnificent McFall statue of Christ, 'Son of Man'; the Compass Rose; and the Cathedral's most recent work of art, the compelling statue of the Welcoming Christ in the Christ Church Gate. Many of you will have read, or, if you have not, will want to read 'Robert Runcie – A Portrait by his Friends'; and also a book of sermons, delivered by some fifty or more religious leaders, entitled 'Tradition and Unity', all dedicated to a great Archbishop, who has led the Church with sensitivity and yet firmness and commitment to fundamental Anglican principles, in a difficult and, at times, tempestuous decade. The Eucharist on Sunday, 27th January, when the Archbishop delivered his pastoral staff to the Dean and Chapter (the guardians of the spiritualities of the Church of England during the interregnum), for safe-keeping, was a service of great power and poignancy, which few will forget. In his retirement we wish Dr. Runcie well: his memory at Canterbury will be much treasured.

In Dr. Runcie's place, we welcome Dr. George Carey, the present Bishop of Bath and Wells, whose appointment was announced last July, and whose election will take place on Wednesday, 6th March 1991, in the Chapel of Our Lady Undercroft. Dr. Carey will not actually become Archbishop until 27th March, when his election is due to be confirmed, but for us at Canterbury, and indeed for the world, it is at his Enthronement on 19th April, the Feast of St. Alphege, when he will properly enter into his new role. We look forward to the arrival of the new Archbishop, and I am sure that all Friends will be delighted at his willingness to be with us and to preach on Friends' Day, 1st June. Dr. Carey has accepted our invitation to become President of the Friends, in succession to Dr. Runcie, who becomes a patron.

1991 is a year of change in yet another way. At the conclusion of 1990, Charles Barker retired from the post of Steward of the Friends, after eight years of constant activity and development. Charles will be missed by us all and by those many who used to drop into the Friends' Office to chat and to be kept up to date on all that was going on. His time as Steward will be remembered by the way in which he pioneered the Christ Church Gate project, and ensured its successful completion, with the placing of Klaus Ringwald's Welcoming Christ in the gateway niche on 6th October 1990, in the presence of the German Ambassador, Baron Hermann von Richthofen, and other distinguished guests. To mark his retirement, the Friends' Council gave Charles an

unusual print of the Christ Church Gate before any of its twentieth century restorations.

As the new Steward of the Friends, we are pleased to announce the appointment of Brigadier Maurice Atherton. Brigadier Atherton has been a member of the Friends' Council for some eight years and so is well aware of all the activities of the Friends and the way in which the Friends' Office is operated. A distinguished military career culminated in his appointment as Deputy Constable of Dover Castle, a position he occupied from 1976 to 1981.

With a change of Steward, the Friends' Office itself will be moving – from Cathedral House to 8 The Precincts, where it will have both more spacious and more convenient quarters.

A new decade brings change, but also new challenges, and for the Friends increased membership must be one of the challenges. In 1980 the membership of the Friends was about 4,000. Today it is 2,500. The Cathedral continues to attract larger and larger congregations, and from our 1990 survey, we know that approximately two and a half million visitors come to Canterbury each year. From these vast numbers, we trust that we may recruit a growing number of Friends willing to identify themselves with, and sacrificially support the work of this Cathedral Church, which seeks with humility to bring into a living contact with God and his Son the many, many who come to us each year, as visitors, pilgrims, worshippers. Each visitor we seek to make a pilgrim, and each pilgrim a worshipper.

JOHN A. SIMPSON

EDITORIAL

It is usually the function of the Editor to introduce the various contributions to the Chronicle and to make some comment upon Cathedral occasions both past and for the future which are of interest to the Friends, and this year's chronicle will be no exception to its predecessors. The great gift of the Friends to the Cathedral to mark the Diamond Jubilee of their Foundation – the bronze statue of Christ by Klaus Ringwald – of which advance notice appeared last year was dedicated by Archbishop Robert on 6th October and our fine colour cover shows this noble work of art in its niche over the gate. (At last the depredations of 1643 have been made good here.). A photograph inside catches the moment of dedication, while the two excellent speeches of the sculptor himself and Mr. Peter Burman (who first drew the attention of the Council of Friends to this artist) are included as they were delivered at the reception in the Deanery after the service of dedication.

It seems only appropriate to add to these two impressive speeches the final sermon preached by Archbishop Robert at the final Eucharist which he celebrated in the Cathedral before passing into retirement. Friends who could not be present on these historic occasions will be glad to be able to read at leisure what was said on these occasions.

Margaret Sparks has contributed yet another of her splendid articles on buildings in the Precincts... this time the Monastic Infirmary.

We include in this number reports on some of the work going on in our restoration workshops by Dr. Gaertner and Dr. Sebastian Strobl who are respectively in charge of wall paintings and stained glass. Since the retirement of Lord and Lady Swinfen from work with the Young Friends which they maintained so admirably and with such imagination for a number of years, the Council of Friends have been looking for someone who would be willing to undertake this work and have found him in the person of our young Precentor the Reverend Stephen Sealy who was installed in this important office on Candlemas Day in succession to Howard Such who left us recently after six years of devoted service for the country parish of Borden near Sittingbourne. We shall hope to hear more of this work among Young Friends in next year's Chronicle.

As usual the photographs illustrating aspects of the Cathedral life and work are the work of Mr. Ben May to whom we owe that of the lovely oval tablet in memory of Archbishop Michael Ramsey, the work of the great carver David Kindersley. This was unveiled in the west wall of the Cloister in the presence of Lady Joan Ramsey by Archbishop Robert on 1st December. The dedication ceremony was made more memorable by its conjunction with an official visit by the Patriarch of Alexandria, Parthenios III and of Gregorios the Archbishop of Thyatira.

Readers of the fine biography of Archbishop Michael, the work of Professor Owen Chadwick published last year by the Oxford University Press will recall how much the spirituality of the Orthodox

Churches of the East appealed to him and how he loved to welcome Orthodox prelates to England and especially to Canterbury, a tradition worthily continued by Archbishop Robert.

In conclusion I would wish to pay tribute to the memory of John Nicholas who died suddenly early in the New Year. This loveable Australian first appeared at the time of the Becket Festival in 1970 when he acted as House Manager becoming Steward in 1971 and working tirelessly for the Friends till his retirement in 1983. He drew many local folk in Canterbury into the office as voluntary helpers and work prospered greatly in his time. May he rest in peace.

DEREK INGRAM HILL

DEATH OF FRIENDS

Recorded with reverence following notification received

Aked, Mr. I. J. S.	Jennings, Mrs. E. L.
Barlow, Rev. Canon M.M.	Jessup Mr. F. W.
Bartlett, Miss C.	Keenan, Mrs. B. D.
Bowden, Miss M.	Kennedy, Mrs. D. M.
Bulgen, Mr. A.	Kennett, Miss F. M.
Castle, Mrs. I. D. (D)	Lane, Miss M. E.
Charrington, Major N. D.	Laurie, Mrs. K.
Chown, Rev. A.	Lefevre, Mrs. W. M. (B)
Cook, Mr. and Mrs. J.	Levingston, Mr. J. A.
Cox, Mr. C. J.	May, Mr. O. W. O.
Dawe, Mrs. M. K. M.	Nicholas, Mr. A. J.
Doyle, Mrs. F. A.	Paine, Miss B. M.
Duell, Rev. H. L.	Philpot, Mr. S. R.
Ellicot, Mrs. D. M.	Plumley, Mr. H. L.
Gifford, Mrs. J. A.	Rigby, Miss E. (D)
Gillett, Miss M. L.	Royle, Canon A. E.
Godfrey, Mr. J. C.	Scott, Mrs. B. M.
Godwin, Mr. J.	Shersby, Mrs. M. A. (B)
Goodall, Sir Reginald	Smith, Mr. E.
Hare, Rev. G. H.	Solly, Miss J. M.
Hawes, Mrs. H. E.	Talbot-Booth, Commander E. C.
Heaseman-Smith, Mr. H. C. J.	Vaughan, Mrs. R. M.
Hickling, Mr. A. R. H.	Whyntie, The Revd. H.
Ingle, Mrs. F. B.	Woods, Mrs. F. F.
Jenkins, Mrs. D. O.	Yule, Miss M. G.

(D) Donation

(B) Bequest

STEWARDS REPORT

We were all very sad to hear of the death of John Nicholas, my predecessor, on 5th January. Two days before, whilst he was at the Friends Desk, we said our goodbyes. He was off for a long break in his beloved Australia. It was not to be! "Farewell, thou good and faithful Friend."

At the end of August Pamela led a group of Friends on a six day visit to York. We were welcomed by Canon Toy, the Chancellor, who guided us on a tour of the Minster. Peter Gibson, head of the Glaziers' Trust, gave us a superb talk on the Stained Glass. He has been at the Minster since joining the Foundation as a choirboy.

One evening James Fairbairn, Secretary of the York Friends, gave an enthusiastic talk on their organisation. Canon Ralph Mayland, the Minster Treasurer, took us on a night tour of the Minster.

We also visited Ripon Cathedral where Canon David Ford gave us a most interesting tour. All concerned considered the trip a great success.

Late in September Klaus Ringwald, the sculptor and Hans Mayr, foundry master, supervised the erection of the statue of Christ over the Christ Church gateway, led by Roy Taylor, Director of Works. It was donated by the Friends to replace that removed by the Puritans some three hundred and fifty years ago. On 6th October after evensong it was dedicated by the Archbishop in the presence of Baron Hermann von Richthofen, the German Ambassador. With its oxidized finish it now looks as though it has been in place for more than a century.

You will be able to see more of Klaus Ringwald's work. We hope to mount an exhibition in the Chapter House from 27th May to 6th June.

On 25th October the Friends organised a Cathedral Open Evening, which, thanks to all concerned, was, as usual, a great success.

The Friends' Christmas Cards were sponsored by a Friend, James Bradwell and his company, Harofarma in Barcelona and merit our considerable thanks. The Annunciation Panel on the Nave Pulpit, photographed by Frank Kennard, proved very popular. 3000 cards were sold out by 25th October.

Please consider the Membership form in the centre of the Chronicle. If you can all add one of your friends to our membership we shall the more be able to continue with our work for the Cathedral.

At the Friends' Council Meeting on 14th November a proposal that Brigadier Maurice Atherton be elected as the new Steward of the Friends from January 1991 was unanimously approved.

An 1884 Pennell print of the Christ Church Gateway was presented by the Dean to the outgoing Steward for all his work over eight years and, in particular, for bringing to fruition the new statue.

May the Friends grow under their new Steward. I hope to continue to see you all in Christ's Glorious Church.

CHARLES BARKER

THE CHRIST CHURCH GATE STATUE

Speech by the Sculptor, Klaus Ringwald

I am not going to eulogise, but express my feelings in a few modest words. It seems that the road which God chooses for us is predestined from the cradle, for there is hardly any other explanation for my presence here with you today.

The statue is completed and has been dedicated by Your Grace, but I shall never be able to comprehend the full meaning that this has for our two countries. What I do understand is that one gives to the world something constructive or destructive, positive or negative, affirmative or restrictive, and that one goes down in history as good or evil. We have many examples in the art of our two nations – on the good side: George Frederick Handel and Hans Holbein, to mention just two of them. Both also fulfilled, here in England, the words of Dante Alighieri, when he says in his ‘Divine Comedy’: “come l’uomo s’eterna” – how man achieves immortal fame.

A little of this is experienced here today, not only by me, but also Peter Burman, conservation expert in London and York, who discovered me through my work on the doors of the Minster at Villingen, and recommended me to the Dean and Chapter of Canterbury. Then all those who helped to bring this work to fruition – they too have contributed something to this “come l’uomo s’eterna”: the craftsmen, the foundry men, the friends at home who shared the torment until the work was completed. I think also of my interpreter, Mrs. Valerie Thiele, who has assisted me from the start. I think of the people here in England who had the courage to put their trust in a simple sculptor like me, a sculptor who does not join in the whirl of publicity of our time.

I am not proud – this over-used word is not much in my vocabulary. I am touched, I am moved and can hardly believe what is happening to me today, and I should like to thank everyone who helped to make this possible.

Now that the work is finished, I begin to realise the responsibility that I dared to take on. I felt this quite clearly last Whitsun, when I stood again in front of the Christ Church Gate and visualized the completed statue. But experience, the feeling for sculpture, acquaintance with the human form in architecture, trust in and sensitivity for the subject, gave me confidence and peace.

You will be able to see this for yourselves, because we intend to show a film that we made about progress of the work on this figure of Christ, at the next Friends’ Day here in Canterbury in June 1991.

I also intend to show other areas of my work in an exhibition of portraits and animal sculptures, perhaps under the title “Our Country’s heads and original beasts”. Heads continue to fascinate me, challenge me to form them and preserve them for posterity in bronze or stone, and to show them to the world.

One of these great heads was Professor Carlo Schmidt, the great politician, European and world thinker, who, if our Christian belief has any meaning, is now looking down on us, as are my deceased parents and friends, and sharing in our happiness today. With us, they will see that we have bequeathed to the world something new, that we have added to this magnificent facade something by which one can orient oneself, and that I can give in trust something to your English nation.

I should also like to thank all those who have become my friends here. They have become very dear to me. We shall never forget our time of co-operation, and shall continue our friendship into the future.

I should like to end with the words of Adalbert Stifter:

The great deeds of men are not those which make much noise.
Greatness happens simply, like the ripple of water, the flow of
air, and the growth of corn.

Thank you for your attention.



Dedication of the Statue of Christ, 6th October 1990

SPEECH BY PETER BURMAN MBE, FSA, MA.
Director of Conservation Studies & Senior Lecturer
at the Institute of Advanced Architectural Studies
at York University, 6th October 1990.

Today marks the climax of several years of planning, prayer, and dedicated activity by a large number of men and women, many of whom are present. The unveiling and dedication of Klaus Ringwald's Christus is an event of universal importance, because it signifies the ultimate supremacy of the spiritual and the sacred over the material and evanescent; it proclaims the uniqueness of the creative impulse in human endeavor; and, in a week which will ever afterwards have a special place in European history, it is a practical demonstration of the friendship between England and Germany, on the one hand, and between ordinary warm-hearted human beings on the other hand.

However, for no-one is today's event of more significance and the cause of greater joy than for the sculptor, Klaus Ringwald. It is by his special wish that I say a few words on this occasion, and I am grateful for that opportunity. I am grateful also because Canterbury Cathedral has for many years occupied a special place in my affections. Three successive Deans have been friends, and three successive Canon Treasurers. Until very recently I was a member of the Stained Glass and Wallpaintings Advisory Committees here. Derek Ingram Hill, Charles Barker, Peter Marsh, and Wolfgang Gaertner are among other friends in the cathedral community. So what happens in Canterbury matters to me, and it was a special joy to be invited to take part in the choosing and commissioning of the sculpture whose completion we are justly celebrating today.

For me, the story goes back some seven and a half years ago. I was in the Black Forest, in February, visiting colleagues in the care of historic buildings office of that region; and we went to the town of Villingen, a very attractive small historic town with a great Romanesque and later parish church at its heart, in the market place. As the story was told to me there was something of a disagreement between the parish authorities and the care of historic buildings people, over a question of re-ordering – a not unfamiliar story! The care of historic buildings people said that certain changes might not be carried out, and that the church should reflect all the periods of its history. Very well, said the parishioners, then we shall commission something new. The result was the commissioning, from Klaus Ringwald, of two magnificent pairs of bronze doors. When I first saw them I could scarcely believe my eyes, first of all at their sheer beauty; then at their technical virtuosity; and then at the remarkable fact that, while clearly dating from the late twentieth century, they were so much in harmony with the Romanesque character of the earlier parts of the building. As the sculptor himself has written: "I am traditionally-minded, and my motto is "We can only stand on that which was standing yesterday."

Now I would like to say that the commissioning of this sculpture has been something of a model of its kind. It has been a remarkable act of

co-operation between the Dean and Chapter and the overwhelmingly generous Friends of Canterbury Cathedral. When the small committee to choose and commission the sculpture was set up, our first resolution was to look not only in England, or in Britain, but also across Europe; bearing in mind the international significance of Canterbury and its cathedral, it seemed the only right thing to do. In the end we short-listed four sculptors, two British, one French and one – Klaus Ringwald – from Germany. These sculptors were all invited to submit maquettes, on proper professional terms, and with a chance to visit Canterbury to contemplate the sacredness of the environment and the practicalities of the setting. Their aesthetic responses were very different. Again, Klaus Ringwald himself has said: “As soon as I saw the location I immediately realized that I did not want to add another vertical accent to the gateway, and that this concept could only be realized by a sitting figure. In my studio ensued the struggle to make the figure really sit, and to imbue it with a monumentality which is not dependent on size, but on the relativity which leads to grandeur.” How successfully he has achieved these qualities we can all see with our own eyes. But I anticipate, because I want to share with you all – and especially those who were not present – the most extraordinary atmosphere of the day on which we chose the maquette. The maquettes were displayed in different rooms in the attics of this Deanery, and each had space to breathe and to be experienced and absorbed. After some preliminary discussion downstairs we went up, and I must stress that these maquettes were not labelled and that we were to make up our minds without any extraneous factors entering our heads. What impressed me was that we went about our task in silence; we needed it, for there was much to see and enjoy in the various submissions. After a while, it became clear to me that there was one maquette which, for its spiritual qualities and sheer beauty, overtopped the others. “That is the one I shall speak for”, I thought to myself; and I began to analyse my reasons, and to rehearse my arguments. But I had not the faintest idea what anyone else was thinking.

Downstairs in the Dean’s study we sat in a semi-circle, and John de Sausmarez chaired the discussion brilliantly. One after another, in order due round the semi-circle, and with one honourable exception, we declared ourselves for this maquette; and when it was over we found that we had agreed on the commissioning of Klaus Ringwald’s Christus, which we have all seen and enjoyed here in Canterbury today.

All that, in T. S. Eliot’s words, was a long time ago; and much has happened since then. The friendship between Canterbury and Klaus Ringwald has grown and grown – and that, in my opinion, is the surest way to commission a fine work of art, sacred or secular. There have been deep debates over the chosen material, bronze; and I myself think that the choice is right, quite apart from the fact that it is the material in which Klaus Ringwald feels that he works best. Look at the natural patina of the bronze, next time you are standing in front of the gateway; notice how the gilding unites it subtly with the coats of arms.

The argument, in which many distinguished minds engaged, over whether or not it was appropriate to place a bronze figure in this essentially stone setting has, in my view, been eminently worthwhile. The figure presides over, I would not care to say dominates, the gateway in the colour, without in the least disturbing the overall picture; it completes the composition of shape and shade, filling the gap which has been there since Cromwellian times. This is all part of the sculptor's concept, which has never wavered; and which today has become a part of history, of artistic and universal history.

Look again at the figure. Under the folds of the drapery there is a real, believable, human figure – imbued, it is true, with something of the divine: the legs reach clearly to the pelvis, the spine arises from there to the neck, which is crowned by a skull. Into this sculpture, as can plainly be seen, has gone the best of a sculptor's thoughts; and they are the thoughts of a sculptor at the height of his creative powers and the pinnacle of his technical mastery. I wish I could take you all, at least in imagination, to see his fountain at Waghausel, or to see the bronze doors at Villingen, which I spoke of earlier. Some of you, I know, have seen them; others will, I suspect, be inspired by today's events to do so.

So, we are gathered here today to celebrate this sculpture, and this long-drawn out and deeply pondered creative act, which is also essentially a spiritual act. The figure of Christ gazes down on us, and will gaze down on countless myriads of pilgrims to Canterbury, with solicitude and a sense of responsibility which symbolizes the message of the cathedral, and of all those of who serve here in its community. I know that that is what the sculptor has always had in mind. It is a figure which invites us, which seems to give himself to us, which seems to bring peace and security, which fascinates – almost spell-binds, one might say – and which has in it the nobility of kingship as well as suffering humanity.

We are all enriched by what has happened here in Canterbury, and which we celebrate today. Our beloved Archbishop has commissioned for his chapel at Lambeth Palace paintings, by Leonard Rosoman, of wonderful grace, beauty and spiritual significance. Our Dean and Chapter and the Friends of Canterbury Cathedral have commissioned this great figure, which can now truly be left to speak for itself. All have grown as a result. May we all grow and develop in our spiritual lives, and may we thankfully acknowledge the work of the artist, here represented and symbolized by a truly great interpreter of the creative spirit, Klaus Ringwald.

CELEBRATION FOR KLAUS RINGWALD

Above the great cathedral gates
the empty niche is filled.
Empty since Cromwell's men
hacked down in their religion's name,
the Christos statue;
religion the great divider now, as then.
Hacking was not new;
five hundred years before
Thomas Becket died like this
and when the miracles began
his fame spread out across the Christian West.
Churches in many places used his name
to mark their saintliness
and pilgrims flocked to England
from every part of what is now the E.E.C.,
seeking to be blessed for all eternity.

All this we know
but history is not long ago.
Yesterday the Christos came
to Canterbury once again.

Beyond the upper reaches of the Rhine
among Black Forest hills
a sculptor had a vision.
Long months and years he spent,
inspired, creating what he had seen
and when at last
he saw the living spirit in the bronze
he knew his work was done.

Can you imagine now
the journey that the Christos had to make?
– down from SCHONACH on the mountain road,
crossing Europe on the autobahns,
crossing the Channel on a streamlined ferry,
never again perhaps to carry
cargo such as this –
crossing Kent to reach at last
trusty hands with block and tackle
to fix it safe and lift it up.
It joins the medieval figures carved
on either side
as if it always had belonged.
This is the marvel: we are amazed
how this young modern man, of our own time,
creates a statue
at home with all the past
yet ageless
for the years that stretch ahead.

HOPE ROBINSON

THE LORD ARCHBISHOP'S FINAL SERMON IN THE CATHEDRAL JANUARY 27th 1991

‘This was the first sign that Jesus did and showed forth his glory’.

Someone once said to me that a Christian service should never leave you simply feeling sad. There are profound reasons why there is sadness around today – the war in the Gulf, the set-back to a new order in Europe, famine and civil war in Africa. The news floods into all our homes spreading anxiety, yes, and for most of us, sadness. But however necessary the war in the Gulf, however inevitable famine in Africa may be, we must never lose sight of the goodness of God and the promise of Christ that there is no sorrow which cannot be transformed.

Less profound, but personally, I am bound to be sad at the thought that this is my final day that I will be with you as Archbishop. To share in the worship of this Cathedral so frequently has been one of the most glorious privileges of life. So, sombre though the day may be, I am glad we have been given a cheering gospel.

Everyone likes the story of the wedding at Cana in Galilee. We welcome the picture of Our Lord gracing a wedding party with His presence. St. John attaches to it a much deeper significance. He puts it right at the beginning. He says that it summarizes what the coming of Christ amongst us truly meant. It is not sufficient to say it means Our Lord was no kill-joy. It is not even sufficient to say that it is a sign of the Eucharist in which we abundantly drink through the centuries the cup of Christ. It is not even sufficient to say that it is a sign of obedience. ‘Whatever he says to you, do it.’ Nor even an encouragement to those about to retire. ‘Thou hast kept the good wine until now.’ I have heard variations on all these themes, but the only address which has really brought the meaning home to me I will put before you in shorthand form.

Our Lord multiplied the wine as well as changed the water into wine. It is clear that Our Lord was contrasting the water of the old order – important though that was, with its rules and regulations for living the good life – with the colour and warmth of rejoicing in the generosity of God.

The laws of morality will always be subordinate to the goodness of God in the promises of Christ and the hope of heaven. Be we ever so good, we cannot earn heaven. It is God's goodness to give it and glimpses of it on earth and for that we praise Him.

In this Cathedral and in this city we have so many evidences of His generosity surrounding us and speaking to us on every side.

But before I came here one of my most powerful experiences had been my visits to the Soviet Union. For nearly 70 years there was an atheist government – children taught in school to despise believers and no space given in press or radio to Christian teaching. The Church was

silenced, stripped of its privileges and expected to wither away. Yet I remember during those years at the shrine of Sergius on his feast day there was a ceaseless flow of singing and praying pilgrims. They were by no means the very old or tiny children.

The miracle of the survival of the brave Church of Russia, nourishing the soul of the people, sprang from their feeling for worship, their cherishing of holy places, their sense of belonging to the Communion of Saints – more powerful than any political arrangement or social circumstances.

Our circumstances are different yet even in our own supposedly secularized country the holy place still has power to draw people to it. Though some say vital Christian life is formed only in small groups, never have greater numbers flocked to our cathedrals, and even if some of them look when trapped by a service as if they were witnessing a waxwork show, it would be a bold and arrogant person who suggested there was no Christian impact, no sense of being in a place hallowed by generations of worship, no expression of wonder at the mystery, and perhaps no blame attaching to the waxworks.

It is heartening to remember that when people think of Canterbury as the centre of a worldwide communion, I know it as a place that Sunday by Sunday is alive. I know it too as a place able to lift us up on the great occasions of Easter Monday pilgrimages or carols at Christmas in a way which touches people at a deeper level than many more self-conscious efforts at evangelism. I would like to take this opportunity to express my gratitude to many who make this possible – it is alas only in departing that you notice how much depends on a few – the quality and meticulous choice of music, the care and precision of virgers, the thoughtfulness and courtesy of volunteer stewards. There are others, but since they seldom get a mention I must let these stand for all.

It is my experience that the least dramatic and spectacular expressions of Christian faith and life are the most effective. They illustrate our response to the generosity of God. Official statements and declarations have their place. So too do those moments of high ceremonial when our deepest, sometimes profoundly mysterious instincts, convictions and feelings are articulated. So too do Synods as well as rallies and crusades, which may bring the community of faith to public notice. All these are and can be signs to reveal Christ's glory. But behind them is another kind of church life, little advertised, taken much for granted. It is the life of ordinary humble members of the church practising their faith unselfconsciously, quietly, generously, in their own place and bringing it alive to others through the force of their example. It's the life of all who seek out and meet the needs of others with alacrity and cheerfulness, energy and tact; who are dogged in hard duties, honest when honesty is costly, dedicated to truth through scholarship and learning, who promote justice and peace at home and abroad; who bear suffering patiently and turn it to constructive use; who resist the spirit of faction; who keep faith and hope alive in dark times, who keep love alive when bitterness and

frustration could so easily drown it. These are the people whose lives continually point to God as their focus and centre and draw others to knowledge and service of him through the simple attraction of their Christ-like character and pattern of life. These are the people who inspire us to respond to the generosity of God.

Our response to generosity – of whatever sort – always widens our horizons. That's why the generosity of God never stimulates a response which is exclusive or narrow. Recently tolerance has ranked strangely low in esteem amongst some current disciples of the Lord, who died with publicans and sinners, illustrated his message with stories of the good heretic, and healed people before he made demands of faith upon them. It is said that tolerance springs from weakness. That's not true. Only those who are confidently rooted in their Lord are free, not with the geniality of the sentimental or clubbable, but with the generosity of the gospel and the compassion of the convinced disciple.

My final point is that the object and end of a Christian journey is always round the corner, over the hills, out of sight. Never where we are at present. It is for us to help people come a bit nearer to heaven, to help the good things of heaven come down into the world for its healing. 'Our journey is always towards God in adoration, towards this world in service' and, as Michael Ramsey so often told us, that journey is one and the same. As the Eucharist is a foretaste of heaven it means that when Christians say goodbye to one another, they do so always as those who belong to the family of the Communion of Saints – that is a family and a home which knows no severance.

When Thomas More was writing to his friends whom he might not meet again, he often said, 'Pray for me and I will pray for you that merrily we may meet in heaven'.

I have said a good many farewells now. None has been more moving than our great service on 19 September for St. Theodore, or the lovely informality of the diocesan farewell here a fortnight ago. But there is something more intimate about a farewell to Canterbury and to this Cathedral congregation.

Your love and support and generosity have for me, for my wife and my family, made an impossible task possible and turned a heavy responsibility into moments of joy. So we thank God together for a partnership in the gospel. We thank God for the many signs by which Jesus has revealed His glory to us and led us to believe more firmly in Him. And I shall remember as we all must when the darkness of the world seems to be very dark and the pain and struggle of a Christian life seems most testing, we can rejoice because of the signs that we have received by which his glory has been revealed. And particularly for the Eucharist we have celebrated together where He has been made known to us in the breaking of the bread and the sharing of the cup.

Thanks be to God for these and all his gifts. Amen.

RECENT CHANGES AT THE HEAD OF THE STAINED GLASS STUDIO

The year 1990 was a year of many changes, not only with reference to international affairs, but also with regard to my very personal life, which until then had passed in the way in which I had planned it.

During the 1980's I started my professional career in an apprenticeship as an Art Glazier. After my examination I became a student of Art History, Archaeology and the Italian Language at the Albertus-Magnus-University in Cologne, whilst at the same time working at a Stained Glass Studio near Aachen. In 1987 I passed the trade examination to become a Master Craftsman in Glass, and in 1989 I graduated to take the Doctor's Degree, writing a thesis about medieval glass techniques. After that, I set up my own Stained Glass Conservation Studio in Cologne.

It was in April 1990 that I received a letter from the Dean and Chapter asking me to take over the post of the Director of the Stained Glass Studio at Canterbury Cathedral, since the present Director, June Lennox, would be leaving in the middle of that year. Visiting Canterbury in May 1990, it became obvious to me that both the task of work to be done, and the Cathedral itself, would make it impossible for me to turn down the offer.

So it happened, that since October 1990 I have been the Director of one of the most important Stained Glass Restoration Centres in Europe. When I started, our team of at present six Conservators were just finishing the restoration work on the Window North III in the Trinity Chapel, better known as one of the Becket Miracle Windows. Right on time, just before Christmas, we were able to give this window back to the Cathedral.

In January 1991 we took out the adjacent window, Window North IV. During the forthcoming year every panel of this window will be examined to assess the degree of its deterioration, and individual decisions will be made for each panel, on the necessary conservation methods. The glass will be cleaned, cracks will be stuck with an adhesive, and the panels will be, if necessary, partly or entirely dismantled and reloaded. It is assumed that this window will be reinstalled in the beginning of 1992.

In the year 1991 our Studio will also be involved in an international research programme on the effect of the protective glazing.

DR. SEBASTIAN STROBL

RESTORATION OF THE WALL PAINTINGS IN THE CHAPEL OF OUR LADY UNDERCROFT

Most visitors and worshippers to the Cathedral are puzzled and intrigued by the activities disguised by the red curtain which screens off the focal point of the Crypt, the Chapel of Our Lady Undercroft.

The alerting red colour indicates the (not quite as) dramatic changes behind. The vault which provides the background to a series of coats of arms and an elaborate sun and star relief pattern is definitely not painted blue as it has always been described, nor a red preparation for blue, it is of red colour in its own right. The results of the earlier investigations and tests have been described in the 1987 Chronicle.

After one year's conservation programme, the work is now drawing to an end. It would not have made sense to concentrate the efforts on this vault alone, seeing it as an isolated area. Indeed, a closer look at the surrounding stone screens and Lady Mohun's tomb revealed many more colourful if dirty and flaky fragments of a once precious polychrome scheme, which also expanded into the western bay.

The question recurred why the western vault had deteriorated so badly when compared to the eastern bay. The reason could be that it was more affected by damp and unstable conditions above. But there is a more realistic and simpler answer to it: whereas the east bay had been prepared more thoroughly for its only, till now surviving decoration, the west bay had been redecorated time after time without proper care of previous layers. There are left overs of at least seven superimposed decorative schemes engaging a wide palette of colours, let alone the numerous intermittent white washes to obliterate and to provide a new ground.

The adhesion between those layers is often very poor, especially when at a later time oil binding medium becomes fashionable as this has different expansion and contraction rates. This caused our main conservation problem, necessitating much preliminary surface consolidation followed by injections of casein solution and lime casein mixes, aided by wetting agents to reach the lower layers.

The decorations span from simple 12th century ochre-black bands and 13th century masonry patterns to sophisticated schemes of the 14th and 15th centuries involving metal leaf and molded relief applications. An important terminus ante quem is the insertion of the stone screens c 1370 for which the transverse arches had to be cut back. Even the restoration attempts of the 19th and 20th century are of some historical interest, including pathetic looking bits of fish net to catch flaking paint and with "glues" such as wax, plaster of paris, size and synthetics causing more problems than they remedied.

One must hope that expectations are not too high or misguided. Those who wait for a fuller reconstruction as justified in the 1980s Jesus Chapel restoration, may be disappointed that the ceiling is not again bright and sparkling and "reflecting the many candles below".

The discussion at a recent Wallpaintings Committee focussed on final presentation, especially of treatment of holes and losses within the decoration. It was felt necessary to achieve visual harmony whilst retaining evidence of original fixtures and changes, which is vital if the sequence of decoration, the original techniques and dating are to be properly understood.

WOLFGANG GAERTNER

(Director – Wallpaintings Workshop)



East Bay of Our Lady Undercroft undergoing restoration

EGLISE PROTESTANTE FRANCAISE de CANTERBURY CRYPTE de la CATHEDRALE

Visitors to the “Huguenot Chapel” habitually ask three questions:

Firstly: how long has this church existed?

Secondly: why?

and Thirdly: are your services still in French?

The origins of the church are well-documented elsewhere. Suffice to say that it was founded over 400 years ago by French speaking religious refugees from the Low Countries and France. Its services have always been conducted in French and still are. It is after all a French church. It has survived because of the enthusiasm of its congregation and the dedicated leadership of its clergy.

The present incumbent is Francois Dubois who before he came to Canterbury was Pasteur of the French Protestant Church of London. Earlier in his career he was Pasteur for Calais and Dunkirk under the German occupation – an experience that had a profound effect on his Christianity. Before that as a theological student in Glasgow he had met his Scottish wife Jessie (who sadly died some years ago) and thus developed his lifetime affiliation for this country and its people. There is great similarity of doctrine and form between the French Protestants and the Scottish Presbyterians and the “Scottish connection” will continue in our church for a while yet. Having reached his 80th year Pasteur Dubois proposes to retire. His place will be taken by Dr. Hugh Boudin who is Head of Studies at the Institute of Religion and Lay Thought in the Free University of Brussels. Of dual nationality – born in Scotland – Dr. Boudin speaks 5 languages and is currently Professor and Rector of the Brussels University Faculty of Protestant Theology. With a pasteur of such calibre our church clearly has prospects of an interesting and exciting future.

To answer the question why it has survived so vigorously in the late 20th century when so many churches are struggling in weakness and uncertainty, may I suggest that you join the congregation any Sunday at 3pm and hear Pasteur Dubois preach?

MICHAEL H. PETERS
Secretary of the Consistory

MEMBERSHIP

In the Balance Sheet and Accounts for the year ended 31st March, 1990, Members will have seen the list of gifts to the Cathedral which the Friends have made in the twelve months. There are many more projects, which we have been asked by The Dean and Chapter, to be associated with in the current year. To enable us to continue to meet these requests, it is essential that we do not cease in our endeavours to increase our annual income from Members' subscriptions. Like all of us, our expenditure is affected by inflation, but we have not raised our Subscription since 1987, when the minimum was increased from £3.00 to £5.00. Some Members still pay £3.00 p.a. and we would ask them to send the increased amount of £5.00 next time they renew their Annual Subscription.

Existing members can assist in this endeavour in several ways:

NEW MEMBERS. If you know of an acquaintance or a relative who would like to become a Friend, please ask them to complete the Membership Application Form and return it to the Friends Office.

COVENANTS. We appeal to those Members who pay Income Tax and who have not yet signed a Deed of Covenant, to complete the Form in this Chronicle and return it to the Friends Office. A Covenant is merely an undertaking to subscribe to the Charity for a minimum period of Four years (this undertaking ceases on the death of the Subscriber). As an example of the benefit to the Friends of a Covenant given for £10 per annum, we can reclaim tax of £3.33 (at current standard rate of 25%) making a total payment to the Friends of £13.33 per annum. To offset the effects of inflation, could we ask Members with Covenants that have been in existence for several years, to review their commitment and where possible give a new Covenant, for an increased amount.

LEGACIES. One form of giving remains that is not only untouched by the present high taxation but is positively helpful and that is giving by Legacy to a Charity. Such giving, without limit, is deducted from the gross value of an Estate BEFORE assessment for Capital Transfer Tax. As the Friends of Canterbury Cathedral are a Charity they are not liable to tax on such gifts. Please contact the Friends Office if you require any further information.

BANKERS ORDER. Considerable administrative work and costs can be saved by giving a Bankers Order to cover subscriptions.

CHANGES IN THE TAX LAWS

As members will know, as from 5th April 1990, the income of husbands and wives is being taxed separately. This means that it will no longer be possible for a Non-Tax Paying Spouse to sign a Deed of Covenant on behalf of their Tax Paying Spouse. All Deeds of Covenant must be signed by the Tax Payer.

Please contact the Friends Office if it is necessary for an existing Deed of Covenant to be replaced. We will be pleased to send a new Deed for signing.

MEMBERSHIP APPLICATION FORM

Please fill up and send to:—

The Steward,

The Friends of Canterbury Cathedral,

8 The Precincts, Canterbury, CT1 2EE. Tel: 0227 471000

I/We wish to be enrolled a(s) Member(s) of the Friends of Canterbury Cathedral.

Please find enclosed my cheque/completed Bankers Order for

£5. £10. £15. £

being the first of the Annual Subscriptions I/We intend to pay.

NAME

ADDRESS

SIGNATURE DATE

BANKERS ORDER FORM

To: (Donor's Bank)

BANK ADDRESS

on (DATE) day of 19

please pay the sum of £ (Words)

to Lloyds Bank plc, 49 High Street, Canterbury, Kent CT1 2SE (Sorting No. 30-91-60) for the credit of — The Friends of Canterbury Cathedral, Account No. 0306775 and every year on the same day until further notice.

SIGNATURE ACCOUNT NO.

NAME DATE

(BLOCK CAPITALS)

This completed Form should be returned to The Friends Office. It should not be sent to your Bank.

DEED OF COVENANT

NOTES

To
(Name of Charity)

I promise to pay you for..... years, or until 1
I die if earlier, such a sum as after deduction
of income tax at the basic rate amounts to

£ 2

each (week) (month) (quarter) (year) 3

from (the date shown below) (.....). 4

SIGNED & DELIVERED..... 5

DATE

FULL NAME

ADDRESS

WITNESSED BY:

SIGNED

FULL NAME

ADDRESS

NOTES

1. Enter the period of the covenant, which must be longer than **three** years.
2. Enter the amount you will be paying to the charity.
3. Delete as appropriate to show how often you will make the payment.
4. Delete as appropriate. If you choose to enter an actual date **it must not be earlier than the date you sign the deed.**
5. You must sign the form and enter the date you actually sign it in the presence of the witness, who should also sign where shown.



The Patriarch of Alexandria and the Archbishop of Canterbury in the Martyrdom, 2nd December 1990

CATHEDRAL MODELS AT LYMPNE

Dwellers in Romney Marsh and the neighbourhood will be familiar with the impressive silhouette of Lympne Castle standing on high ground overlooking the flat Levels that lie between Hythe and Rye. This fine medieval dwelling was once the residence of the medieval Archdeacons of Canterbury and only passed into private ownership early last century. It is now open to the public daily for much of the year through the generosity of Mr. H. H. Margary whose residence it is and has become the setting for a very interesting set of models of many of the cathedrals of England in the last twelve months.

Among those on display are Canterbury, Salisbury, Lincoln, Wells, Hereford, Gloucester, Ely, Durham, Lichfield, Chester, Norwich, Ripon, Exeter, Worcester, Southwell, York, Chichester, Peterborough, Winchester and St. Paul's as well as Westminster Abbey and Beverley Minster while others in the set not at present on display include St. Peter's Rome, Milan, Antwerp, Strasbourg and Cologne.

Our own Cathedral would appear to have come into possession of these models at the beginning of this present century through the generous interest of Sir Herbert Oakley the distinguished composer who is commemorated by a memorial plaque in the Cathedral on the west wall of the North East Transept.

Sir Herbert whose chants and hymn tunes are still occasionally sung in the Cathedral was always a devoted churchman and at one time contemplated being ordained into the sacred ministry of the Church of England. His great devotion to Canterbury dated from his childhood when he was a ward of Dr. William Rowe Lyall the first archdeacon of Maidstone and a canon residentiary (becoming Dean in 1845). Later on the boy proceeded to Rugby and became a pupil of Dr. Archibald Tait later Archbishop of Canterbury. Born in 1830 and dying in 1903 Herbert Oakley was a pupil of Stephen Elvey the well known musician and church composer. After taking a degree at Christ Church Oxford he became a professional Musician and as Reid Professor of Music at Edinburgh University he established the Faculty of Music during his occupation of the Chair there from 1865 to 1891.

At some stage in his life he became acquainted with Mr. W. Gorringe of Hales Road, Cheltenham, who was beginning to make scale models of cathedrals, a task which occupied him for 25 years. Sir Herbert took much trouble in getting him the necessary information for him to make his models in specially prepared cardboard with accurate measurements in detail.

An article in the Strand Magazine c.1895 states that Oakley had a fine collection of prints and paintings of cathedrals from all over the world. The same article includes this passage 'Among the best known cathedrals in our own island Canterbury stands well to the front. The Metropolitan Cathedral as it is often called owes its enthralling interest to its vastness of scale, its wealth of monuments, its treasures of early glass, the great historical scenes that have been enacted within its walls – above all to the greatest of all historical tragedies to the

mind of the mediaeval Englishman, the murder of Becket. In the replica of Canterbury in this set of models, lovers of the grand old building will readily recognize its transepts, its turrets and its pinnacles.' Having acquired the collection of models from Mr. Gorringe so the Strand Magazine informed its readers 'he was so anxious for the future welfare of the collection that he was prepared to dispose of it on the understanding that whoever acquired the collection would keep it intact.'

A letter in the current files of the Chapter reveals the fact that it was within his own family that he found the right person to handle the collection for him. Mr. Rowland Oakley writes that it was his uncle Mr. E. M. Oakley brother to Sir Herbert who donated the models to the Dean and Chapter early in this century.

I think we can presume that this was a result of an arrangement with Sir Herbert who all his life cherished a deep affection for the Cathedral which (as with many other people) first inspired his interest in cathedrals all over the continent of Europe. As he hoped the collection appears to be intact something like a century later and since there is at present nowhere in the Cathedral or its Precincts where the models can be displayed to their advantage we must rejoice that the owners of Lympne Castle are willing to place them on public view for the first time for many decades.

DEREK INGRAM HILL

THE MONASTIC INFIRMARY AND CHOIR HOUSE

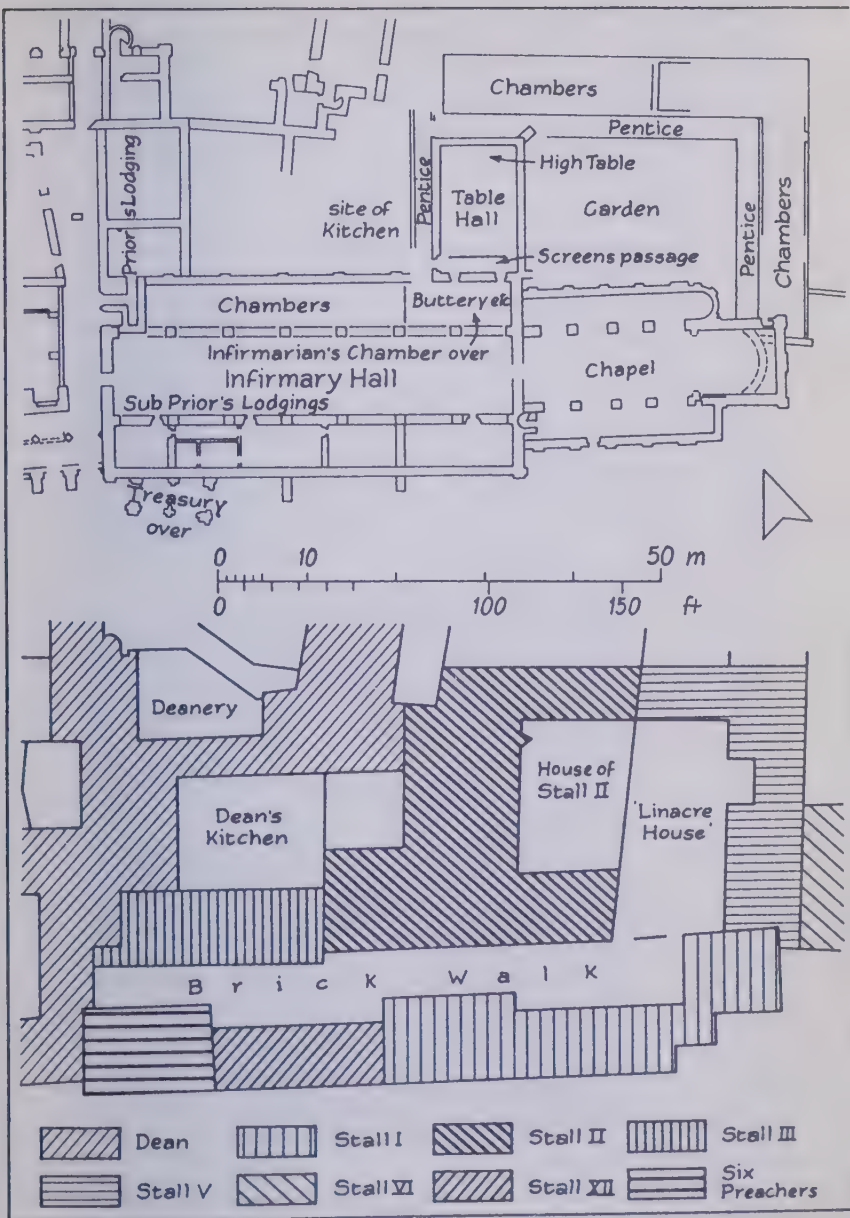
The Infirmary

Since the arrival on the detective fiction scene of Brother Cadfael, monk of the Benedictine Abbey of St. Peter and St. Paul at Shrewsbury, a monastic infirmary is no longer unknown territory. The Infirmarian and his monastic and lay assistants occur frequently in the stories, as do their patients, monks stricken by illness or accident and the old pensioner monks spending their last years within the infirmary. Brother Cadfael is not the Infirmarian, but his assistant, the maker and user of herbal remedies, who acquired considerable medical knowledge and skill over many years. Similar monks worked at Canterbury (at the Abbey and Priory) and grew herbs in the infirmary gardens. At the cathedral Priory from the 1370s and perhaps earlier a doctor and an apothecary were employed.

A monastic infirmary was usually sited beyond the great cloister and the church, in a quiet position away from the disturbance of daily life and business. The Priory Infirmary was east of the great cloister and dormitory and north of the church. The large infirmary department of which much still remains was built probably between 1120 and 1155, as Anselm's choir was being completed (dedicated 1130). The Infirmary Hall was a large building of seven bays, consisting of a columned hall with aisles to the north and south. The beds were in the aisles – the hospital wards – and the central space formed the rest of the hospital. This was the usual plan for early secular as well as religious hospitals. To the east, adjoining the hall was a chapel, built about 1155, and to the west was a cloister with a herb garden, grass and flowers. To the north of the hall was a kitchen and the necessarium or lavatory block. All these buildings can be seen on the Waterworks Drawing of c. 1165, sketched at a time when they were recently finished. The kitchen and lavatory block were served by the elaborate piped water and drainage system, whose central water tower was in the Infirmary Cloister.

The lower part of that tower still remains, with Prior Chillenden's heightened upper storey. The east alley of the cloister stands, distinguished by the elegant plain marble and barley-twist stone columns. Originally these alleys surrounded the roughly rectangular cloister, as can be seen in many surviving examples in France and Italy. There was a well and a washing place at the south east corner, now gone, and the herb plots were fenced off towards the western end of the enclosed garden. The Priory Brother Cadfael must have had an extra herb garden elsewhere, as many of his plants would require more sun than was available under the shadow of the great church.

The Infirmary Hall door and the window in its west gable remain: the window is part of the Wolfson Library and the door leads from the cloister alley into the Brick Walk. Five columns and arches of the south aisle still stand on the grass, preserved by being part of a house from 1541 to 1864. The columns have simple scalloped capitals. The south arcade of the chapel, also preserved within a house, is more delicate.



The compound piers have sculpted capitals, now much weathered by 147 years of exposure and recently provided with protective covering. The capitals show interlinked animals and patterned leaves, much less undercut than the earlier capitals in the crypt. The east end of the chapel has been altered. As seen on the Waterworks' Drawing it had an apse: what remains now is a square east end with two windows and a 'chancel arch' of about 1340. Nothing remains of the lavatory block and the kitchen to the north of the hall, though the kitchen survived until 1825 as the Deanery kitchen.

The Table Hall

About 1260 a dining hall was built for the Infirmary, at right angles to the Hall, attached to the north aisle at the east end. It was of three bays with the high table dais at the north end, and it has a narrow extra bay for the screens passage to the south. From this passage there was a main door (towards the kitchen) on the west and two doors into the Infirmary Hall aisle. Three lancet windows are in the south gable – the structure of the dining hall is preserved within Choir House. The scissor-braced timber roof with king-struts is also preserved. It was an architect's drawing of this unusual roof which first suggested the true age of the dining hall. King-strut roofs remain at the Guest Hall at St. Augustine's Abbey and at the upper chapel at Eastbridge Hospital, both of the later 13th century. Such roofs were common in medieval French buildings: carefully collected examples show that there were more in South East England than was at first supposed.

Alterations were made in 1341-2 to the dining hall, called the Table Hall from its use as the Infirmary's 'table'. These are documented in the Treasurers' Accounts and in the obituary notice of Prior Hathbrand (1338-70), who is said to have built 'the stone hall called the Table of the Masters [of the Infirmary] with seven chambers adjoining it for the infirm'. The accounts record 'a new chamber in the Infirmary and a hall.' Somner and others after him assumed that the Table Hall was built afresh at this date. The type of roof and the shape of the lancet windows and doorways make it clear that the hall was in fact about 80 years older. Prior Hathbrand modernised it with handsome new windows, which all survive, and a very expensive east wall of tabular flints (flints cut square like small stones), overlooking a garden beside the hall. Round the north and east sides of the garden he built the 'seven chambers for the infirm', rather like almshouse accommodation. These are partly preserved within the structure of Linacre House. A pentice (or covered passage) ran along the chambers giving a cloistered appearance, like for example the 15th century almshouses at Ewelme, Oxfordshire. The pentice was continued round the north and west sides of the hall, sheltering the main door and the way to the kitchen. Part of the Infirmary Hall north aisle was taken for the buttery and pantry, used for storing bread and ale for the hall, and above these rooms was the Infirmary's chamber – the 'new chamber' noticed in the accounts.

Chambers in the Infirmary

All these 'improvements' were needed because the Infirmary's department was being extended. As well as overseeing the Priory

hospital, he was increasingly concerned with pensioners. The old monks were called 'stationarii', not, as might be thought, because they did not easily move about, but because they had completed a 'stagium' or term of years since their profession. When they could no longer climb stairs and walk through cloisters and pentices to church, refectory, dormitory and their places of work, and yet were not so ill as to need a bed in the Infirmary, they retired to chambers near the Infirmary. Some retired clergy with Priory connections also had chambers, and even occasionally elderly laymen who were Priory benefactors. The staff at the Table Hall provided meals for all these, as well as for the Infirmary patients. Monks could join the meals at the Table Hall on special occasions or when they were recovering in the Infirmary from blood-letting, three or four times a year. At the Table Hall they could eat meat, which was not allowed in the refectory, where only fish, poultry, eggs, cheese and vegetables were permitted. The daily Table Hall ration or dole for pensioners in 1392 consisted of two loaves, a measure of ale, soup, and a dish of meat or fish according to season. As in the Prior's Hall, some attempt was made to decorate the Table Hall and provide silver for the high table. A red worsted hanging for the walls of the Hall came as a legacy in 1436. As well as wall hangings, coloured cushions were usually provided for benches round the Hall. There were tables and benches for dining. Two silver salts for the high table were given in 1448. In addition there would be silver cups and spoons, and wooden mazer bowls. Plates were probably of pewter.



Monastic Infirmary ruins

The area north and east of the Infirmary Chapel was built up with further chambers, which formed an irregular court beside the Long Gallery or lodgings of Meister Omers, the special guest house for ecclesiastics and noblemen. The Sub-Prior, the second-in-command at the Priory, had chambers of his own fitted up in the south aisle of the Infirmary Hall. It was part of his duty to take particular care of the Infirmary department. Monks required his permission to be patients there and the funerals of those that died were his special concern. It was therefore appropriate that he had his lodging within the Hall. The Sub-Prior's lodging was still standing within a house when Professor Willis made his survey of the monastic buildings, so he was able to make a plan of it and describe its beautifully panelled upper chamber.

New Foundation Housing in the Infirmary

When the officers of the New Foundation of Dean and Canons arrived in 1541, they found themselves with a housing problem. The Priory was intended for corporate life with large corporate buildings. The monks had been sent away (apart from those who took service with the new Dean and Chapter). The new men and their staff needed private houses or smaller private lodgings for individual households. The refectory and dormitory were of no use to them; but the Infirmary with its many chambers was more easily adaptable. Guest Houses were even better – Meister Omers and Prior Chillenden's Chambers made 'instant' houses. At Ely cathedral the new Dean and Chapter made five lodgings or houses in the monastic infirmary and surrounding buildings. They took down the roof from their infirmary hall, the floor of which became a lane giving access to the houses attached to the aisles. This arrangement still remains at Ely. At Canterbury in the earliest scheme of canonical houses, there were six sited in the Infirmary – two in the south aisles of the Hall and Chapel; two in the courts of the 'chambers of the infirm' on the north; one in the north aisle of the Hall; and one in the Table Hall with some extra chambers added. Of these the southern houses were taken down in 1864-5, leaving the existing 'ruins'; one of the courtyard houses remains as Linacre House and the other was demolished in 1845 (now the site of Luxmore House); the house in the north aisle was probably destroyed under the Commonwealth; and the Table Hall remains as Choir House. The Brick Walk which runs between the houses represents part of the central space of the Infirmary Hall. Its roof was removed in 1545 and in 1579 the wall between the Hall and the Chapel was taken down – by agreement with the canons in the houses each side.

The Table Hall as the House of Stall II

The Table Hall became the house of the canon of Stall II. As well as the hall itself, he had part of the range of chambers to the north of his garden, some rooms in the Chapel north aisle to the south of his garden, and, more usefully, the old Infirmary's chamber and the buttery and pantry under it, at the south end of the hall. It was not a very convenient house. When it was surveyed in 1650 by Parliamentary inspectors, because cathedrals had been abolished, there were 'a fair large hall with two long tables therein, a little parlour, a great parlour, a kitchen, larder,

a buttery, a wood-house, six chambers, a study, a garret, a little garden spot, a little back yard, one yard wherein is a leaden cistern (in common with other houses), a stable and a hay-house.' Since the accommodation included rooms now demolished, it is not possible to identify the rooms, as can be done for some other houses. The leaden cistern used to stand outside the house in the Brick Walk. In 1650 the house was occupied by John Durrant, an Independent (Congregational) Minister, who was for a time pastor to the Meeting held at the Chapter House during the Commonwealth.

The next-door house on the west was almost certainly demolished by the Parliamentarians, who also demolished the Prior's Hall beside it. When the Dean and Chapter returned in 1660 there was much repair work needed. At the Stall II house a brick facade was put up with a new roof, panelled chimney and a brick gable. In this smart addition to the old hall there were four rooms – two large and two small – a staircase and an attic. This work was done during the time of Dr. Peter Gunning (canon 1660-70), Master of St. John's College, Cambridge, and Regius Professor Divinity, who perhaps resided at Canterbury during the university vacations. He is said to have written the 'Prayer for all sorts and conditions of men' (found in the 1662 Prayer Book) at his house in Canterbury. At St. John's he encouraged the choir and it is to be hoped that he did the same at Canterbury. He had been a King's School boy and thus came with an intimate knowledge of the Cathedral and its services.

The 18th century canons have left little trace of their passing – only one or two fireplaces and cupboards from their 'improvements'. In 1777 Gostling noted that the Table Hall was 'a large and handsome room, open to the roof... still in good repair.' But the Hall was not useful and must have been very cold. In 1828 Canon W. F. Baylay (1826-45) converted the hall 'into a handsome suite of rooms.' He put a floor into the hall, making two high-ceilinged rooms but cutting the large north window in half. These were presumably the dining-room and drawing-room which had a very large attic above them. A smaller room was contrived in the screens passage which had long ago been reduced in height to make two small bedrooms above. All the rooms have mock-15th century fireplaces with cast-iron grates and handsome 'gothic' doors and shutters. In the entrance hall Canon Baylay took out a floor, and made an imposing staircase. To keep out the weather he added a small porch. He took down the chambers at the north end of the garden and built a kitchen and servants' area behind Canon Gunning's brick wing. For the first time the house might have appealed to a canon's wife as reasonably 'convenient' – two good rooms for entertaining; two other downstairs rooms for the family; 'modern' kitchen; four larger bedrooms; two smaller bedrooms and extensive attics.

Canon Baylay died in 1845. By that time the housing situation had changed again: there were now too many houses. As a result of the reforms of church and state in the 1830s and 1840s, the Chapter was to be reduced from twelve canons to six, as the canonical stalls fell vacant. It was possible for the Dean and Chapter to demolish the six less 'convenient' houses – though it should of course be understood that few houses contrived out of medieval buildings were easy to live in. The

house beside Meister Omers was duly demolished in 1845 on the death of the canon of Stall VI. The Stall II house, as improved by Canon Baylay, was thought too good to lose. The canon of Stall IX, W. R. Lyall, asked for it; but he was almost immediately appointed Dean, so the next canon in that stall, Benjamin Harrison took it on. He arrived in 1845 and died in 1887.

Benjamin Harrison was a cathedral character – very tiny, probably fussy, but a fine man of business. He was a scholar and loved books. He had been Archbishop Howley's chaplain and was appointed by Howley as Archdeacon of Maidstone. He inherited Howley's books, which he later left to the Cathedral with his own to form the Howley Harrison Library. His wife, Isabella Thornton was a member of a large family (of Clapham Sect fame) and although they had no children, they were much visited by brothers and sisters and nephews and nieces. Isabella's sister Marianne did not like the cathedral and its too-frequent service-bell: 'I wonder how anybody gets anything done when their day is cut up so' she wrote. The bay window in the upstairs sitting-room, perhaps Isabella's room, is a feature which probably dates from the Harrison's time. It is supported on 17th century carved corbels, re-used from a timber framed house, for which there was a fancy in Canterbury in the later 19th century: sometimes whole timber-framed fronts of houses were re-used, including their grotesque corbels. The Harrisons provided extra brick-built kitchen space and had a small garden where the playground now is.

Harrison's successor, B. F. Smith, lived at the house from 1887 to 1900. The next Archdeacon, H. M. Spooner, chose to live next-door at what is now Linacre House, which was perhaps more suitable for his family. Fortunately it was no longer thought necessary to demolish redundant houses, so the old Table Hall was let as a private residence until 1936.

The Choir School and Choir House

In 1936 the Dean and Chapter were considering possible new arrangements for the education of choristers, a feature on their agenda from time to time at least since the 1860s. Since 1868 the Choir School had been in the so-called Brewhouse, now the King's School Priory Classrooms, on the north side of the Green Court. It was a day school, with under 30 boys and two masters. A scheme was worked out for a larger school, with boarders, for which the old house of Stall II was chosen. Plans were drawn up for alterations (the 'section' through the house, drawn for these plans, displayed the king-strut roof). The attics were to be used for dormitories, approached by a spiral staircase; a dining-room and three form-rooms were on the ground floor; and there was just room for the Headmaster and his wife and Matron on the upper floor. Baylay's staircase hall provided space for a grand piano and for music-making. Life at the school in the late 1940s was described by William Mayne, an ex-chorister, in four 'novels for young people', which were illustrated by C. Walter Hodges and Lynton Lamb. They sketched faithfully the details of the house, such as Prior Hathbrand's windows and Canon Baylay's shutters, and many parts of the Precincts.

Virgers and craftsmen, headmaster and organist, even the Red Dean and Archbishop Fisher were woven into the stories, and illustrated.

In the late 1960s there were problems in running so comparatively small a school and the education of choristers was again on the Dean and Chapter agenda. In 1865 they had considered closing their school and sending the boys to King's School or to the Grey School in Canterbury (of which they were governors). In 1972 it was decided that the boys should be educated at St. Edmund's Junior School on St. Thomas's Hill above the city. The former school house has remained in use as their boarding house – hence its present name, Choir House. All the boys are now boarders.

Thus the Brick Walk continues to echo with their voices and the sound of running feet. Even when the Brick Walk was the Infirmary Hall choristers were to be found there. The Priory had choristers too. There was a school in the Almonry (on the site of Mitchinson's House in the Mint Yard). The boys sang in the Almonry Chapel and took part in the complicated music of the Lady Chapel. With the permission of the Almoner and the Sub-Prior, they fetched and carried for sick monks in the Infirmary, flitting about in the Hall. Modern choristers are part of the continuity which is always about us in the Precincts.

MARGARET SPARKS

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I am grateful to Mr. and Mrs. Pearce for the exploration of Choir House and to the Canterbury Archeological Trust for the plan.



Cathedral choristers
playing outside
the Table Hall

JOSEPH MEADOWS COWPER

Near the Cathedral water tower and next to the Howley-Harrison Library there is a brass memorial plaque 'In memory of Joseph Meadows Cowper, FSA... in gratitude for his labours in transcribing and editing the Memorial Inscriptions of this cathedral, the parish registers of the Canterbury churches and other records of the city and diocese.'

Joseph Meadows Cowper was one of the many people who gravitated to the city of Canterbury and its Cathedral in the late 19th and early 20th centuries, among them Joseph Brigstock Sheppard and his wife Louisa, William Parry Blore, Charles Cotton and Charles Eveleigh Woodruff. None of them were librarians or historians, but all were interested and contributed to the great drive to edit and publish Canterbury records to make them available to all.

We have Cowper's books but they tell us nothing of the man save that he was accurate and painstaking. No-one could tell me why some of the subscribers to the 'Memorial Inscriptions of Canterbury Cathedral', published in 1897, lived in Chile and Peru. And had it not been for a chance letter from his great grand-daughter, we might never have known.

Joseph was born on 18 July 1830 into a family which had been settled in Northamptonshire for many years. Little is known of his childhood. He never spoke of it. His first job was as a junior clerk in the office of the Ironworks Company in Wellingborough, and there he might have remained had he not come into contact with Henry Broughton, vicar of Wellingborough, 1842-1871.

Despite the fact that his father Jesse Cowper, an innkeeper, was totally against religion, Joseph's friendship with Broughton grew, and led to his baptism at the age of 22. Broughton also suggested that Joseph train as a teacher, and it is thought that he did so at the college maintained by the Home and Colonial School Society. His first and only teaching post was in Faversham.

He came to Faversham as a young man. In 1856, at the age of 25, he married a fellow schoolteacher, Arabella Chaloner, daughter of Peter Chaloner, a local auctioneer, and started a family.

While living in Faversham he came under the influence of two people, both of whom were to change the course of his life and cause him to abandon his chosen career. One of these was Col. William Hall, the proprietor of the Gunpowder Works near the town; the other Charles Donne, vicar of Faversham, son of the well-known scholar William Bodham Donne, examiner of plays, and son-in-law of J. M. Kemble, the Anglo-Saxon scholar. Col. Hall helped Joseph to acquire a competent knowledge of explosives. He first gave him a clerical post as a merchant's clerk, and in 1861 made him the manager of the Gunpowder Works. Through Charles Donne he was drawn into a large circle of literary men. Joseph gave up his career as a teacher for one in gunpowder, but he also became a reader for the great Oxford Dictionary and did some work for the Early English Text Society.

After about six years Joseph's career in the Gunpowder Works came to an abrupt end. It is not known why. He was replaced by a Col. Hayward and for a time he was unemployed. By now the family had increased to at least six children: Spencer Chaloner and Maria or Mary who were probably born in Faversham; Florence born in Preston near Faversham in 1860; and Leonard, William and Jessie who were baptised at Davington in 1861, 1863 and 1865. They were very short of money and for a time lived on Joseph's savings and money earned from his work as a journalist. In 1871 he read a paper on 'Some Tudor Prices in Kent' before the Royal Historical Society which was published in their Transactions. He also occupied his time editing 'England in the Time of Henry the Eighth by Thomas Starkey, chaplain to the King'; 'A Supplication to our moste Sovereigne Lorde Kyng Henry the Eyght; A Supplication of the Poore Commons; and the decaye of England by the great multitude of Shepe'; 'The Times Whistle; or A New dance of the Seven Satires' from a manuscript in the Cathedral Library; and 'Select Works of Robert Crowley, Printer, Archdeacon of Hereford'. All were published by Trubner and Co. in 1871 and 1872.

Among his other articles he wrote one on the manufacture of gunpowder, and perhaps as a result of this he was appointed manager of the Fabrica de Polvera in Peru. In 1871 he left England for South America under a three year contract to the Government of Peru. His wife Arabella and the family joined him the next year.

It is possible that Joseph and his family intended to remain in South America, but once again fate intervened. Revolution broke out in Peru on 22 July 1872 followed by a civil war which raged for many years. Joseph returned to England in 1874 on the completion of his contract leaving behind two sons, Spencer and Leonard, and his daughter Mary.

Joseph settled in Canterbury at 3 Watling Street for a short while and worked on his editions of 'The Complyant of Roderyck Mors' and one of his favourite books, 'Medytacyuns of the Soper of oure Lords Ihesu, and also of Hiys Passyun'. Poverty forced him to return to South America, this time to work for Grace Brothers who then had commercial outlets in New York, San Francisco and on the west coast of South America. This venture was also short lived. On the outbreak of war between Chile and Peru on 2 April 1879 Joseph again returned to the house in Watling Street.

In 1881 the family moved to 10 St. Dunstons Street, Holy Cross Without, (now part of the Falstaff Inn), where they remained until 1887. Joseph occupied his time working in a voluntary capacity for the City museum and library at the Beaney Institute, and editing the registers of St. Peter, St. Dunstan and St. Alphege, Canterbury, the early churchwardens' accounts of St. Dunstons, and the memorial inscriptions of Holy Cross church where he was a churchwarden. The books were published in the city in very short runs of 108 or 56 and sold for under £2.0.0 each. At this time the family experienced great poverty, but in 1887 Grace Brothers came to Joseph's rescue. He was appointed secretary in the London office of the Nitrate Railways

Company, an office which he held for the next thirteen years. He retired in 1900 and received a pension for life.

Freed from monetary worries, Joseph took the opportunity to devote himself to publishing. In 1887 the family moved to 10 Victoria Road, Wincheap where they stayed until 1898 when they made the final move to Belmont, Harbledown where Joseph died on 15 October 1908. These last nineteen years were the most prolific of his career. He published no fewer than eighteen volumes, parish registers, Canterbury diocesan marriage licences, list of the Freemen of Canterbury and the intrantes, a book on the lives of the Deans of Canterbury, an edition of Ginder's New Handbook, 'Our Parish Books and What They Tell Us', 'The Memorial Inscriptions of Canterbury Cathedral', and last, but by no means least, another of his favourite books, an edition of 'The Diary of Thomas Cocks 1607-1610.'

Joseph's published works earned him a national as well as local reputation. He was elected a Fellow of the Society of Antiquaries, and also to Canterbury City Corporation where he sat as a member of the Museum Committee for the years 1889-1891. When he failed to retain his seat in 1892 he was asked to remain a member of the Museum Committee, and did so until his death. He was also appointed Honorary Librarian of the City Library and served in that capacity for many years.

Canterbury has good cause to remember this man who edited so many of her records, whose family and friends in Peru subscribed to their publication.

I would like to thank Elizabeth Cowper Russell for her help with this article.

ANNE M. OAKLEY

THE INSCRIPTION AROUND THE BLACK PRINCE'S TOMB

Every year tens of thousands gather daily to gaze at the Black Prince's tomb in Canterbury Cathedral. Yet of this great number of people how many read the inscription running round where the recumbent figure lies clad in his armour with his heraldic devices emblazoned on it?

Why is that? There are several reasons. Firstly it is somewhat difficult to perceive the lettering, being metal on metal. Secondly it runs round on all four sides and in order to read it one must pass right round the tomb and peer from a little way off between the ranked railings. Thirdly the lettering is written in 'black letter' Gothic characters. And finally it is not either in English, French or Latin but in Norman-French, a language disused and quite unknown to most of us.

Nevertheless it is a pity that the inscription is unnoticed. It offers a salutary message to us all and it contains a request from the great warrior prince that those who gather by should offer a prayer on his behalf, a plea addressed to the Almighty for the wellbeing of his soul in the afterworld.

Here is the original Norman-French and a translation into modern English of the general meaning of the wording.

The original Norman-French

Tu qe passez ove bouche close par la ou cest corps repose entent ce qe te dirray sicome te dire la say. Tiel come tu es, je autiel fu: tu sera tiel come je su. De la mort ne pensay je mie tant come j'avoy la vie. En terre avoy grand richesse dont je y fys grand noblesse: terre, mesons, et grand tresor, draps, chivalx, argent et or. Mes ore su je povres et chetifs, perfond en la terre gys: ma grand beaute est tout alee, ma char est tout gasteie, moult est estreote ma meson. En moy na si verite non et si ore me veissez, je ne quide pas qe vous deeisez qe j'eusse onques hom este si su je ore de tout changee. Pur Dieu pries au celestien roy qe mercy eit de l'arme de moy. Tout cil qe pur moi prieront ou a Dieu m'accorderont, Dieu les mette en son parays ou nul ne poet estre chetifs.

Freely translated into modern English

You who pass silently by here where this body rests, listen to what I would say to you if I were able to speak. Such as you are, I used to be: you will become such as I am. I did not ponder on the idea of death whilst I was alive. On Earth I possessed great wealth with which I kept high state: lands, houses and great treasure, rich furnishings, horses, silver and gold. But now I am poor and wretched as I lie here in the dust. All my fine appearance is gone, my flesh is quite decayed. I inhabit a meagre and narrow house. You would not credit that it is I if

you were to see me now. You would fancy this could never have been any man, so utterly changed am I. For God's good sake pray to the king of heaven that he may have mercy upon my soul. All those who on my account pray that God may receive me, may God take them to his paradise where wicked persons may not be.

Translation by R. M. Dawson

This inscription was wrought in to the metal of the Black Prince's tomb in accordance with the express directions of his Will in which this epitaph appears in full. The lines were adapted from words originally composed by Petrua Alfonso. (circa 1106)

(first published in Barham Parish Magazine)

BOOK REVIEW

THE ARCHAEOLOGY OF CANTERBURY, IV EXCAVATIONS IN THE CATHEDRAL PRECINCTS, 2.

by J. Driver, J. Rady, M. Sparks

Published for the Canterbury Archaeological Trust by the Kent Archaeological Society, Maidstone at £28, obtainable from the Headquarters at 92a Broad Street, Canterbury and local booksellers.

For a number of years the Canterbury Archaeological Trust has been carrying out a remarkable series of excavations on sites of historic importance in the old City and not least in the Cathedral Precincts.

Each of these major undertakings has been followed by the publication of a handsome volume beautifully printed with many plans and diagrams recording in great detail the work done, the discoveries made and details of objects and artefacts found. Volume III is to be devoted especially to the Aula Nova and Almonry Chapel as well as Lanfranc's Dormitory. Volume IV records the work done at the house known as Meister Omers, in the garden of Linacre House just behind it and on a site around the outside of St Gabriels Chapel. The letter press runs to 272 pages with many diagrams drawn with meticulous care and there are twenty-six photographic plates at the end.

For the ordinary reader not the least enjoyable part of the volume will be the opening essay by Margaret Sparks on the 'New Foundation and its domestic buildings' which gives a detailed account of how the monastic buildings were adapted after the Dissolution to serve the domestic needs of the new Dean and twelve prebendaries (or residentiary canons). This is a most impressive publication and is a fitting tribute to the work of all those whose physical labours have made this possible, as well as those who have recorded the work done with such scholarly love and care. The printers, Alan Sutton Publishing of Gloucester, are to be complimented on a splendid production and last but not least all honour to the Kent Archaeological Society for the service it provides freely and ungrudgingly on the editorial side.

DEREK INGRAM HILL



*With thanksgiving
pray for the soul of*

**ARTHUR MICHAEL
RAMSEY**

1904-1988

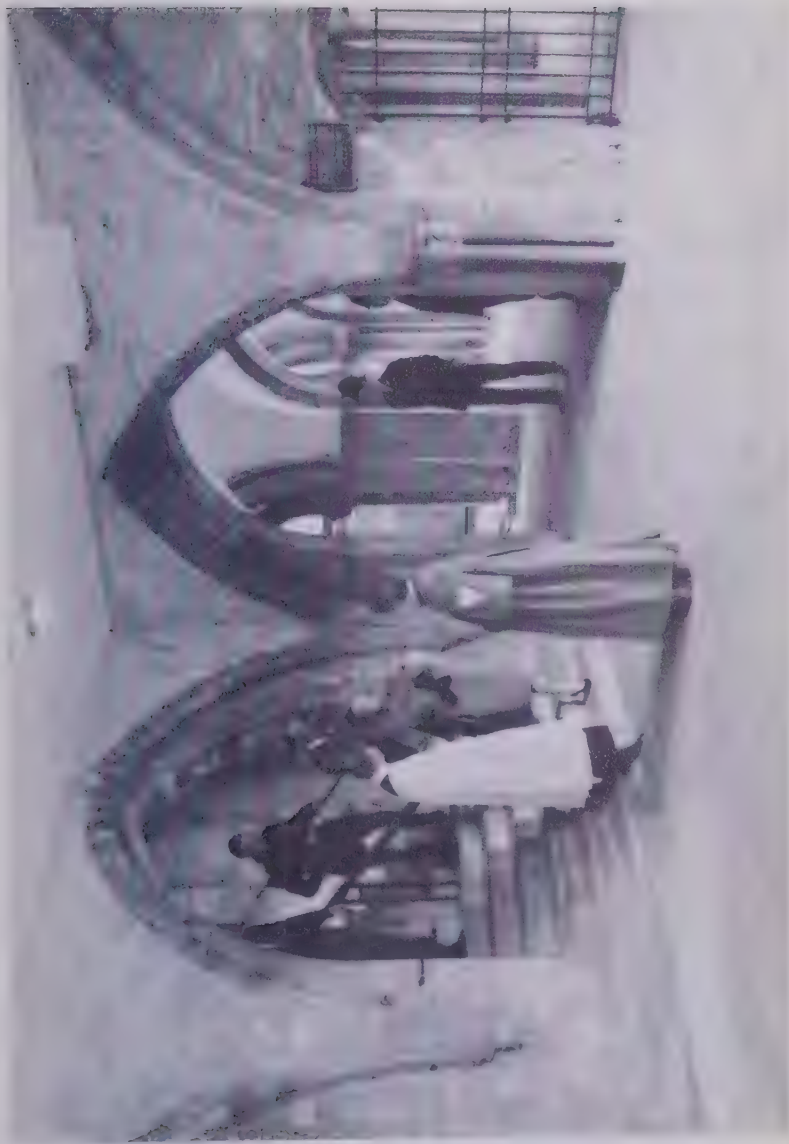
Archbishop of Canterbury

1961-1974

Scholar. Priest and Friend

*The Glory of God is
the living man &
the life of man is
the vision of God*

Memorial tablet to Archbishop Michael Ramsey unveiled 1st December 1990



The Dean with the Duke and Duchess of Kent on a recent visit to the cathedral



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